

THE ETUDE



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1913 - PRESSER'S MUSICAL MAGAZINE - 15¢ PER COPY

ANOS LESTER PIANO CO., 188 Chestnut St., Philadelphia, Pa.

Substantial Rewards for Those Who Assist Us in Obtaining New Subscribers to THE ETUDE

The awards described below are unquestionably the most substantial we have ever been able to offer to those who assist us in obtaining new ETUDE friends. Every music lover has several music loving friends who would readily subscribe if shown the immeasurable advantages of receiving THE ETUDE regularly.

Commissions—Subscriptions must be for one year at the full price of \$1.50 each. They must be subscriptions other than your own except when stated otherwise. Canadian subscriptions, \$1.75.

JEWELRY

Solid Gold Lavalieres

Lavalieres are the most popular articles of jewelry at present in vogue. The designs shown here were selected for simplicity and attractiveness.

No. 486—2 subscriptions. Solid gold, with large amethyst and four small pearls and one large baroque pearl. The pendant measures one and one-quarter inches.

No. 496—3 subscriptions. Unique design (not shown here). Amethyst, one small pearl and large baroque pearl. Unusually beautiful. Large bright amethyst. Seven large pearls. Solid gold.



Solid Gold Shirt Waist Sets

No. 988—2 subscriptions. Set of 2 beauty pins. Popular chased design. Solid gold.

No. 999—3 subscriptions. Set of two beauty pins and one large bar pin. Design same as 998.

Solid Gold Stick Pins
These pins are suitable for either lady or gentleman. All are solid gold.



No. 1015—2 subscriptions. Plain but effective. Attractive red stone.

No. 1000—2 subscriptions. Plain circular effect, that is now very much in vogue.

No. 1001—3 subscriptions. Very brilliant, pointed flower pattern, with small center stone and five pearls.

No. 1002—4 subscriptions. This pin is unusually attractive. Has four large pearls and brilliant amethyst.

Solid Gold Bar Pins
It is not possible to show in the illustrations the unusual value of these bar pins. They are solid gold of very attractive design. Size 2 1/4 inches; safety catch. No. 482 is in old rose finish; No. 980 is brilliant finish; No. 981 (not illustrated) is all chased design. Select any one for 2 subscriptions.

Ladies' Gold Cuff Links
These links are not solid gold, but of excellent gold filled stock, and will give satisfaction, besides being neat in appearance.

No. 1003—1 subscription. Plain gold, dull finish.

No. 1004—1 subscription. Chased design.

Indispensable Music Works

One Subscription

No. 100 Three Member Subscriptions to THE ETUDE.
101 Album for the Tenor. Robert
102 Album of Favorite Compositions.
103 Album of Favorite Compositions.
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Two Subscriptions (Cont'd)

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Because of limited space we can give here but a portion of the many articles offered to subscribers. In THE ETUDE PREMIUM CATALOGUE is given a complete list with many illustrations and full descriptions. A postal request will bring you a copy.

Sterling Silver Picture Frame

No. 502—3 subscriptions.

Beautiful rich oval pattern, 15 x 21 inches on easel. Engraving front is handsomely engraved; back of frame and easel covered with plush. This is one of the handsome articles found only in first-class jewelry stores.

Silver Bon-Bon Dish

No. 688—1 subscription.

This silver bon-bon dish will be exceptionally useful. It is of novel and attractive design in Britannia metal, quadruple silver plated. The interior is gold lined with satin finish. Diameter of bowl, 7 inches.

Ladies' Watches
No. 1007—10 subscriptions.
10-year case, 7 jewel, Swiss lever movement; plain polished case.
No. 1009—12 subscriptions.
20-year case, 7 jewel, metal pendant, plain polished, engine turned or engraved case.

No. 1011—15 subscriptions.
Same as 1009, with single, genuine white diamond.

Dutch Alarm Clock
No. 620—3 subscriptions.
Height, 7 inches; width, 4 inches. Solid oak case, reliable movement, entirely enclosed in metal case. Black finish, ivory-white dial, brass center plate. Sent by express or freight, collect.

Fountain Pens
No. 640—2 subscriptions. This pen is of a very attractive design, being especially suitable for ladies. Made by a celebrated manufacturer of fountain pens. Has 14 kt. gold pen, with two gold bands.

No. 641—3 subscriptions. Self-filling fountain pen; the self-filling attachment being very simple and easy to operate. No possibility of getting ink on the hands. 14 kt. gold pen.

No. 646—8 subscriptions. Cowhide traveling bag, 16 inch, leather lined. Has French edges and corners. Sent charges collect.

No. 647—11 subscriptions. English traveling bag, 16 inch, cowhide; plaid lined, high sewed corners. Sent charges collect.

Music Satchels
Half Sheet-Music Size
No. 563—4 subscriptions. Cowhide, smooth finish, unlined, with handles; inside the music once. Colors: black, brown and tan.

No. 564—4 subscriptions. Seal grain, same size and colors.

Full Sheet-Music Size
No. 565—5 subscriptions. Seal grain, silk lined, with handles and leather-bound edges. Black only.

No. 566—6 subscriptions. Seal grain, unlined, with handles; holds music without folding; black and brown.

THE ETUDE

DECEMBER, 1913

VOL. XXXI. No. 12.

CHRISTMAS CHEER FOR MUSIC WORKERS

Crimson holly, fragrant pine, altars gleaming, soaring incense, belfries singing, the laughter of children, horns tooting, steaming plum puddings, presents for all, carols everywhere—which of these is your symbol of Christmas?

When you think of the cheeriest holiday of all the year, what is it that defines the festival for you?

Do you see the symbol and evade the spirit of the day?

Do you put on the habit of Christmas as a disguise for your real self or do you admit Christmas to your soul and make it a part of you?

Let us hope that you are not in the place of the little boy in the New York tenement who could only remember Christmas as "the day when the janitor smiled."

Are we, musicians, with senses quickened by the most spiritual of the arts, blindly following the maddening race to keep up with conventions? Are we forgetting the higher significance of our being? Do we parade in and out of huge department stores buying trinkets and baubles to lay upon the altar of the God of Custom?

It was not Custom which made Christmas the feast of giving—it was the veritable symbol of Christmas—the highest ideal in the life of Christ.

Boundless generosity, limitless kindness, the ambition to help others in all stations, the forgetting of injuries and injustices—these are the dimensions of Christmas—alas, that it should endure for only one short day!

Why not an all-year Christmas with the precept "Whatsoever ye would that men should do to you, do ye even so unto them." In this wonderful life we are made alive to our oneness with all other men. It would make our year-long Christmas one of doing, and not a festival of sermons and sentiments. Silent giving, unavaunted charities, deeds of goodness done for the joy of the thing, are, like Browning's "grand orchestral silence of the soul," more noble by far than those acts of which the public may hear too much.

There is something tragic in the giving of gifts without the giving of the love which should go with the gift. Why undermine your character, your integrity, your ideals, simply to do "what everybody else is doing?"

The musician naturally has a large circle of friends and Christmas offers him a splendid opportunity to remember them. How shall he decide what his Christmas remembrance shall be? Simply enough. Let him ask himself what he can give that will bear with it a message of human love. Then he will realize that the more friends he can find to remember the more love will grow in his own heart and the more glorious his own Christmas will be. The musician's gift may be only a song or a sentiment, but if it is the musician's gift, it is sent forth with the real Christmas measure of his bounty and is sent forth with the real Christmas cheer radiating from the donor's heart it will be received with the joy that binds real friends closer at Christmas time than at any other time of the year.

AGAIN WE WISH ALL OUR FRIENDS "THE BEST CHRISTMAS EVER."

KEEPING IN TUNE.

Musicians make great ado about keeping their instruments in tune, but few have any idea how necessary it is to keep themselves in tune—mentally, morally, physically and spiritually. It is the easiest thing in the world to get out of tune. We are not living in a paradise and the strain that comes with the day's work can easily throw our temperaments out, unless we discipline ourselves so that

we may prevent it. When the first little bit of trouble sets up a discord that lasts in your soul for an hour, a day, or a week, the time has come to tune your whole disposition.

None of us want to be walking discords. We all want to keep in tune. This is shown by the immense success of Ralph Waldo Trine's book "In Tune With the Infinite." Thousands upon thousands have been sold and every copy has brought happiness, contentment and a richer, broader life. Mr. Trine's work helps us to readjust our discordant lives by making us less self-centered, by giving us faith and putting us "in tune with the infinite." It takes us away from the humdrum and shows us the clear blue sky. We recommend it heartily to ETUDE readers who wish to keep in tune.

What is simpler for the musician than to turn to his music and by playing as he did when the first glow of art enthusiasm came into his work, retune his whole character? Even if it does no more than make you forget for an hour or so it will help you. Throw your whole soul into it. Enjoy it to the utmost. All the time your mental and spiritual being will continue to readjust itself.

Perhaps the greatest function of music is that of keeping the world in tune. Blessed is the man who can go to his piano at the day's end and chase away the discords that breed in letter files, contracts, bills and statements. A Haydn sonata or a lovely Schubert song may be worth far more to you than such an erudite moment in your life than all the algebra, astronomy, or Latin verbs you have ever studied. If the music in our schools can contribute this to our everyday life, why is it not as necessary as learning the depth of the Pacific Ocean half way between Kamlatka and the Straits of Magellan? Can we not sometimes realize the wisdom of the Oriental who, having two loaves of bread, sells one to buy hyacinths for his troubled soul? The education that merely gives us bread and makes no provision for the simple beauties that bring the glory into life is a very poor education indeed. Overloaded stomachs and souls out of tune mean a miserable people.

THE ETERNAL FITNESS OF THINGS.

It is difficult for those who have never written or composed to comprehend how eagerly creative workers seek propriety. The eternal fitness of things seems to be very easily grasped by some workers with the pen. Others who have the fatal shortcoming of just missing the word or the chord which good usage and fine taste requires are those whose works escape greatness.

The making of strong and enduring pieces of literary or musical composition is a process that defies accurate description. Just as the foam of the sea is tossed up in countless different shapes and colors so words or tones are thrown up in the mind of the creator. His sense of propriety informs him what is most beautiful and he records that if he is fortunate enough to catch the fleeting inspiration. Training may develop his sense of propriety but the natural talent must be there to develop.

Mendelssohn in his *Songs Without Words* never tried to make them anything other than what the name implies. They are always *Songs*. Some of them were published as *Melodies* or *Romances* but those who know them realize how much better the title "Songs" fits them. They are unostentatious, never seeking extravagant effects or pompous climaxes. In fact, even in England where they attained such great popularity, they were very simplicity and lack of the style which panders to lower tastes kept them on the shelves of the music dealers for years. In fact, only 114 copies of the first book were sold during the first four years, while thousands of pieces have since forgotten were then being sold. Mendelssohn's sense of the appropriate was what has kept his works alive for over half a century.

(Only a few Leading Articles are Given Below)

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in having for personal and descriptive and biographical of the Lyton has prepared the beautiful little volume one which all music-lovers will be proud to have. His life and in almost every branch the reports and critics in the daily press on the theatrical outlook upon the interesting articles. We regret that this article is a

SONG, and the by Bayard Taylor the occasion by in the duet, *If Turco in Italian Camp in Silesia* first tour, under in the following Boston, Providence, Richmond, Orleans, Natchezville, Cincinnati, Baltimore and tract with Bar disastrous for June and December paid for first cost as follows: N. Orleans, \$650; Philadelphia, \$200; New York, \$100, and

What of Jenny of exquisite pure sympathetic in faintest pianissimo, and so full that she chestral accompaniment usually rich and respond in quality been caused by she was studying blending of resonance was not easily greater power when singers to that feat in musical used technical ingenuity, for her skill for mere show, especially in enrich and combine in manner as to and symmetrical and symmetrical parently spontaneous and strong feelings of her effects delirious. Her singing was heroic as she liked it. Everything that she sang. Her *plianissimo*—excellent and she so with such firmness, especially in introduced for her control of the tones with the

Summing up voice into the most perfect depth of feeling, sentiment, and lack of self-interest, a perfect singer, as well as an exceptional and incalculable of exaggeration. But the consciousness of her rich, music, and her dramatic power, country, but it

AMERICAN DEBUT. features of Jenny Lind, last year of her age, and last December, September 11, Sir Julius Rosenberg, engaged in New York on the program of the *Stato Diva*, from Norma, very known as *The Echo*

IN NEW YORK.

affinity of my long life Making all just distance lends to the path, for the fact that she of singing birds to come and for the popular excitement frenzied, she still re- In the words of George her day have borne her ration and their hearts name as Le Garde du air feel when the Queen in my heart across two me supreme for me as of womanhood.

AMERICAN DEBUT. features of Jenny Lind, last year of her age, and last December, September 11, Sir Julius Rosenberg, engaged in New York on the program of the *Stato Diva*, from Norma, very known as *The Echo*

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and Laidlaw she was equally effective. He showed that she did not enjoy singing in opera as a light form of art. In connection with it was the testimony of some of her biographers may be of interest. Chopin said he does not show herself in the ordinary magic rays of the Aurora Borealis. He said: "Infinitely pure and true and has an charm." And Laidlaw: "I can say I heard anything like her singing. Ever heard?" And Clara Schumann: "What a inspired being she is! What a pure, true heart!" Her songs will ever sound in my heart," she wrote. "She is as great an artist as ever created I have known." Surely those who

JENNY LIND AND ADELINA PATI
In making a comparison of Jenny Lind with one of our time the name of Adelina Patii suggests itself, and the comparison is appropriate because Patii, when she was a girl, sang and imitated her, and when Jenny Patii predicted she would be a greater than the greatest artist, Patii was unquestionably supreme vocalist of her day. The difference between the two singers was principally that Patii had perfection of faculty of voice which was very clear and pure, and she was also

Middle, Jenny Lind's
Jenny Lind and Adelina Patii
The following is a complete list of all people mentioned in the last column.

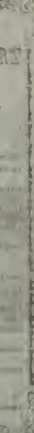
JENNY LIND'S PROGRAM AT CAYLOR

personal and sure of herself — as well as for the sake both to the stage and family — the time far rather used to leave her room while she went to the front to her career. The stage was her home. It is perhaps fitting inclusion in her program that much said to inspire it. I think it is that if her sister Charlotte had not been dramatic roles by her unfortunate husband

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Personal Recollections of the Great Singer

By GEORGE P. UPTON

Young and the *Wellcome to America*, the text written by Bayard Taylor, and the music hastily composed for the occasion by Benedict. She also sang with Ilettini in the duet, *Per piacere alla Signora*, from Rossini's *Il Turco in Italia*, and in a selection from Meyerbeer's *Camp in Silesia*, for voice and two flutes. During her first tour, under Mr. Barnum's management, she sang in the following cities in the order named: New York, Boston, Providence, Philadelphia, Baltimore, Washington, Richmond, Charleston, Havana, Matanzas, New Orleans, Natchez, Memphis, St. Louis, Nashville, Louisville, Cincinnati, Wheeling, Pittsburgh, Philadelphia, Baltimore and New York. After cancelling her contract with Barnum, whose managerial methods were distasteful to her, she sang, interspersed with her

June and December of 1871. The various premiums paid for first choice of seats during the first four were as follows: New York, \$225; Boston, \$625; Providence, \$650; Philadelphia, \$625; Baltimore, \$100; New Orleans, \$240; St. Louis, \$150; Nashville, \$200; Louisville, \$100, and Cincinnati, \$575.

JENNY LIND'S VOICE

What of Jenny Lind, the singer? She had a voice of exquisite purity and brilliancy and at the same time sympathetic in quality. Its tone was so pure that her faintest *pianissimo* was distinctly audible in the largest concert-room and at such moments she seemed to be singing as if she could escape with the strongest orchestral accompaniment. Her upper register was unusually rich and effective, but her lower did not correspond in quality—a defect which possibly may have been caused by the temporary loss of her voice during the first tour of her career. Her style and yet her blending of registers was so skilful that the difference was not easily noticed. There have been voices of greater power but not of greater purity. There have been singers who may have excelled her in this or that feat in musical performance, but none who used their voices so judiciously and intelligently. For the never indulged in these feats of vocal skill for mere show or to win applause. She introduced them, especially her *cadenzas*, which were her own compositions, as a means of relieving the monotony of the march and complete the song. Her conception of the composer's manner as to the proper interpretation of his music was so perfect that she could intelligibly sing his music. They were ap-

parably spontaneous and free from any suggestion of study, much less of effect. Indeed she had none of the affectations of the stage nor was she capable of preparing effects deliberately or the slightest contrivance. Her singing was simple and joyous and spontaneous as that of a child. It seemed to sing more because she felt it herself than because anyone else thought so. Her singing was under perfect control in her work. In "The Planter's" was perfect. Her shake has never been excelled and she was fond of giving it but seldom did so with such intelligence and skill that it could do harm. It fit into the song as part of it, not at all as an ornament introduced for mere display. If it was given with sharm that her control of breath was so perfect that she sustained tones with the utmost ease and naturalness.

Summing up her qualities I should say that her voice was unfeigned strength and delicacy to a most remarkable degree. She fulfilled both parts equally well.

depth of feeling, elegant phrasing, and, backing it, irradiating it throughout, wit, intellect, sensitivity and the earnest personality of the singer, as well as a winning gentility, which was the principal charms of her noble character. She was incapable of musical or dramatic, personal or musical exaggeration. Benedict, her leader, said: "She made me conscious of her music." She was given by nature a musical, rather than a dramatic, endowment which she used with the utmost reverence for her art. I cannot speak of her dramatic power, for she did not sing in opera in this country, but in operatic selections, oratorio numbers

and ballads. "She was equally effusive. Her own remarks show that she did not enjoy singing in opera or regard it as a high form of art. In connection with her rank as an artist, the testimony of some of her contemporaries may be of interest. Chopin said to her: "She does not show herself in the ordinary light, but in the magic rays of the Aurora Borealis. Her singing is infallibly pure and true and has an indelible charm." And Lohdache: "I can say I have never heard anything like her singing. Every note was a pearl." And Clara Schumann: "What a great heavenly inspired being! I have never heard anything like her. Her voice is ever sound in my heart." And Mendelssohn: "She is as great an artist as ever lived and the greatest I have known." Surely these should know.

JENNY LIND AND ADELINA PATTI.

In making a comparison of Jenny Lind as a singer with one of our time the name of Adolina Patti inevitably suggests itself, and the comparison is all the more apposite because Patti, when she was a girl heard Jenny Lind sing. She has heard that Jenny Lind sang like an angel.

Patti she pictured she would be a great singer. I do not the greatest artist, Patti was unquestionably, the supreme vocalist of her day. The difference between the two singers was principally that of personality. Patti had perfection and facing of execution, her voice was very clear and pure, and she was absolutely self-

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poised and sure of herself as well she might be for she was born to the stage and found that work at the time her mother used to leave her in her dressing room while she went to the front to the end of her career. The stage was her home! Nature seemed perfect timing in the fashion of her dress, but there was not much said to inspire it. I have always believed that if her sister Charlotte had not been attracted by dramatic roles by her unfortunate lameness she would

Concise Index of THE ETUDE for 1913

(Only a few Leading Articles are Given Below)

Leading Articles

(Editor's Note: Owing to limitation of space it is not possible for us to give an entire list of the hundreds of valuable and interesting articles that appeared in The Etude during the last year. The following index includes many titles to which the reader is likely to wish to refer again and again.)

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Jenny Lind, Artist and Woman

Personal Recollections of the Great Singer

By GEORGE P. UPTON

[It is not possible for us to give an entire list of the hundreds of valuable and interesting articles that appeared in The Etude during the last year. The following index includes many titles to which the reader is likely to wish to refer again and again.]

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Compositional.....

that the mind has an opportunity to follow each step. Then the tempo may be increased until one has what might be called a "pedal technique."

THOROUGHNESS IN AMERICA.

Music in America has been a continual surprise to me. The standard of taste and appreciation in parts I have visited are much the same on both sides of the Atlantic. American orchestras are very praiseworthy organizations, the audiences know and appreciate what is good, while our leading opera companies and instrumental artists are all that can be desired. I see no reason for Americans going abroad for study. The atmosphere is here, accomplished teachers are with you and there are a number of excellently organized conservatories, where one may study with the additional advantage that there is no distracting and disturbing new conditions continually to upset the mind. Americans are hard workers, but do not do enough to divert their minds from the arduous work of the day. Composers and virtuosos should have hobbies aside from the pen and their chosen instruments. I frequently find that a change of scene and occupation are desirable and I always go back to my work with far greater zest. I never adhere to any particular method or iron-clad rule. In composing I select what appeals to me as being good and discard that which does not convince me, being the most appropriate music for my needs. The composers who write according to mechanical specifications and limitations set down by the theorists and who never do any thinking for themselves must eventually fail. For this reason I seek continual change. Travel, poetry, the study of nature, all contribute to my music, because they help me in maintaining a better mental balance.

LET YOUR MUSIC TASTE REVEAL YOUR CHARACTER.

BY CARL G. SCHMIDT.

"As a man thinketh, so is he," runs the proverb. Some would even go further and say that a man's appearance, his mode of dress, his use of language, his taste are merely the outward mirrorings of his soul. In other words when we look at a man we see the kind of man that that particular individual has built up in his own mind as his ideal of a man. A man looks pretty much as he wants to look. If this is so, we must regard our own musical taste with care and have it of such a kind that it will express a character of which we may be proud.

There are several thoughts suggested by this subject. First, what is character, and again, how may musical taste direct or reveal it. All teaching and this does not mean school work alone, but includes home influences as well, tends to the formation of character. The love, kindness, gentleness, courteous consideration of the home are the foundation stones in the building of character. The love of nature, flowers, brooks, mountains, sea and sky are objects which God places before us to soften and beautify character. Then comes the school where life is taught, independence fostered, the mind guided, ambition aroused, defeat encountered; success achieved; all these qualities go toward the making of character.

The one greatest element demanded of men! the only thing which is permanent and which gives to one the real riches of the Universe; the quality with which man becomes master, without which his life is useless, void and passes away unthought of, unremembered, forgotten, is CHARACTER. But our Creator has given to us more than Nature, love or learning to ennoble character. He has given to us the works of man, literature, painting, sculpture, architecture and music. These give to man the uplift which comes by direct association with the finer things of life, the work of man's hands, the deep thoughts of those whose only ambition was the uplift of their fellowmen, and one of these great arts is music. The youngest of the arts because the most subtle.

For hundreds of years men struggled to catch sounds and in some way confine their meaning to paper. It was a long and strenuous effort which we look with so much indifference upon our printed pages of music, know, and in most instances care very little about. Nevertheless it would add immensely to the interest of all music students and lovers of music if they would learn something about the history of our great art, the difficulties encountered in establishing its notation, the slow contrapuntal development of musical thought,

the constant trials of its first writers from Guido d'Arezzo to Richard Strauss, and in this way we would learn that our musical taste would develop our character in the right way for we would learn to look at music not only as the expression of emotion but as a great, soul-stirring, uplifting, God given art.

UNINFORMED PEOPLE.

We often experience a great surprise, almost a disheartening shock when we find men and women of apparent refinement, thoroughly enjoying the common, often vulgar street melody which originated in some cheap show or dance hall. We are prone to turn away annoyed and disgusted, but let us not be too hasty. These people have probably never had their attention called to music as an art. They have never been told to learn anything about it; to realize that it is the medium of expressing the greatest feelings



SAINT-SAËNS AND HIS LATE COMPÈRE, MASSÉNIT

of the soul! that it surpasses literature to which it is closely allied because it is not tangible, because it has the hundred-fold greater interest of diverse interpretation, that as each one's joy or sorrow is different so is there an expression in music which will fit that joy or sorrow. Again the student of music! How often do we as students go over a composition aimlessly, just merely playing it, watching every note and expression mark and yet remaining an absolute stranger to the real thought of the composer to whom the composition was an expression of his innermost life.

Our musical taste is cheap because we make it so, because we do not search for the hidden meanings, because instead of going over a composition first, mentally trying to interpret every note, we immediately rush to the piano with it and if it does not strike our fancy we discard it because when we hear a song cheap in sentiment, frivolous in melody and really not fit to be called a musical composition, we do it not to consider whether it is worth while to take it into our lives, if it will leave an impression or add a new bit of loveliness to our character, but we simply absorb it. I fancy that if we were told that the fragrance of a certain flower was poisonous we would shun it, and yet if we are told that certain music leaves an evil impression on our lives we take it in just the same.

So good musical taste does reveal character, does build up and beautify life, does ennoble the unenlightened and womanhood, and they who never learn this lose just so much of uplift and strength.

It would be well then for all who teach music to tell of its history, of its great men, of its real worth. It can be given to everyone, not merely voice or piano-forte pupils. Let us always associate with beautiful things great music. God's out-flowers, good looks, and refined people, to partake of their loveliness and enrich our character.

INDEPENDENT FINGER ACTION.

BY LEONORA SILL ASHTON.

The independence of each individual finger! This much has been written of this; how many teachers have concentrated their efforts during lesson time to instill the importance of it into their pupils' minds; and how many toilsome, weary hours have been spent in almost fruitless endeavor to acquire this power. Every action of the hand apart from the piano, moves in the opposite direction from the applying of the rate. The fingers work as a unit with the hand in every part pertaining to everyday life.

The thumb and fingers together hold the pen with which these words are written. The fingers as a whole clasp the music to place it on the piano, in the same manner they grasp the piano chair or stool to adjust it before we begin to play—and then the injunction starts us in the face. "Have every one of your ten fingers absolutely independent of each other."

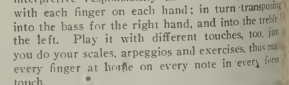
In gaining independence here it is necessary to keep the muscles of the wrists and arms flexible and in the fingers form the habit of following each other at proper time along, the keys.

The same would be true of two finger exercises which give great individual power to each of the members of our hands.

These three staples—scales, arpeggios and two finger exercises, practiced with the various touches given in Dr. Mason's *Touch and Technique* will lay a foundation worthy the best and finest performer. But this must be more than individual action on the part of the fingers; there must be also individual control.

That is, each finger must be capable of giving its every note which grows under its touch its due tone and expression. This the various exercises will help to bring; but nothing will secure such satisfactory lasting results as the playing of melodies with the fingers separately.

Take for instance, the *Song to the Evening Star*, to play the entire melody with one finger alone.



Try to bring out the full tone (with the use of pedal if you will) placing the finger squarely and firmly upon the key, thus giving the finger not only the physical responsibility but the whole emotional interpretive responsibility as well. Play this melody with each finger on each hand; in turn transposing it into the bass for the right hand, and the treble for the left. Play it with different touches, too, just as you do your scales, arpeggios and exercises, thus making every finger at home on every note in every form of touch.

The melody of hymn tunes also suggest excellent practice for this special feature of musical development. Trying this for a week or two—giving yourself an hour each day to "independent" practice and allowing a little extra attention on the fourth and semicolon fingers will surely wake marvels with stiff and awkward hands.

Remember always the words of the great Russian:

"It is only with tears and pain, bitter as death, that the artist arrives at perfection," and tell a student of his every earnest effort put into your practice hour will be rewarded.

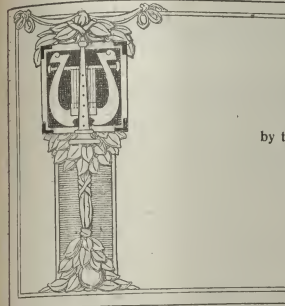
Good-natured and dear as the Chevalier de Glé in all other relations of life, he becomes a real tyrant at the conductor's desk, the strict tyrant, the slightest error puts him into a towering passion, and he is strongest in language. Twenty and even thirty times does he demand the repetition of a passage, the most skilled orchestral executive before him. His manner is often so brusque that the player is fain to sit under him, and are only reconciled by the intervention of the emperor, with his gentle "you know, he doesn't mean it; it is only his manner. Moreover, require double payment when he is angry. No fortissimo can be strong, no pianissimo weak enough for him. His various gestures when conducting reflect the various moods of the music; now it is wild, now soft and gentle, now it is like a lion, now it is like a cat, and now it is like a woman. He lives and dies with his music, now it is his life, now it is his death. He can weep with Achilles, weeps with Iphigenia, and the dying scene of *Aleceste* throws himself back in his chair and becomes as a corpse.—KRAMER.

How Tunes are Made

by the distinguished English Composer, Critic and Teacher

FREDERICK CORDER

Professor of Composition at the Royal Academy of Music in London



It is almost impossible for the non-inventive mind to comprehend the process of invention. Readers of Charles Dickens insist upon knowing "the originals" of his delightful characters and scenes; poets and painters are popularly conceived as cranks who see with different eyes from other folks, and the act of mechanical invention is believed to be a mysterious process and not the culmination of a series of mental efforts. Especially difficult is it for the mere music-lover, devoid of technical training, to conceive the means by which even the simplest kind of music is evolved. But some glimpses of this process may be gained by the exercise of a little ordinary reason.

HOW POETRY GAVE SHAPE TO MUSIC.

First of all, you must be on really intimate terms with a few musical pieces of different sorts before you can consider the matter at all. Do you know, for instance, that all music divides itself into two distinct classes—simple and complex? No, I thought not, but you know at least that poetry is roughly divisible into two classes, that which lies in four-line stanzas (lyric work) and that which is in more elaborate forms and which is straight (heroic verse or blank verse). Again, you may not know that it was poetry that gave shape to music, but it was so, and the two arts work on very similar lines. That is to say, music may consist of either a series of short "sentences," each of which comes to a definite, full stop, or it may consist of sentences of indefinite length, anything like a full stop being as far as possible avoided. The uninitiated will not comprehend how this natural tendency of music to leave off when it has said its say can be resisted, but if you reflect you will remember that the uneducated person can only frame short and simple sentences in speech, while the cultured orator has no difficulty in entering lengthy and well rounded periods which would fill nearly a whole page of print. A very moderate amount of education teaches one how to join clauses and sentences together and how to use the comma and semicolon instead of always the full-stop.

Well, the primitive musician can only frame simple musical sentences, which we call Tunes, and it is the object of musical education to teach him how, by means of "half-closes" and "interrupted cadences," these may be extended into less common-place sentences, and farther, how by cutting off the end of a clause, one sentence can be dovetailed into another. These two processes are closely akin to the use of the semicolon and the comma in literary composition and form the great resources in building up what we call "real music." But to employ these processes skilfully demands long and difficult study, which only very few have the power to master; the vast majority of musicians consider themselves composers when they can turn out a symmetrical tune, decently harmonized. This demands far less skill than that you would imagine, being precisely analogous to the composition of a line of verse. It did not take much genius or inspiration to invent such a line as:

"Mary had a little lamb"

nor to amplify this statement by a second,

"With fleece as white as snow."

The verse maker—whether of this or any other quatern— is then influenced as to the contents of his third and fourth lines by the necessary rhythm and

the duty of finding a rhyme to "snow." True, if he is not pleased with the result he can alter the second line into

"With fleece as black as a cat"

but this he feels to be less attractive and it will probably alter the sense of all that follows.

WHERE MEYERBEER FAILED.

Aburd as this example may seem this is the actual process followed by even the greatest of poets in constructing a four-line verse. The difference between doggerel and genuine poetry is not so much in the quality of the writer's mind as in his experience and skill in the performance of his task. Let me give you a very striking instance of this. Do you know any melodies by Meyerbeer—the shadowy figure from *Diaboli*, the page's song "noli signor" from *Il Trovatore*, or "Quand je quittais la Normandie" from *Robert le Diable*? Perhaps not, for Meyerbeer is rather forgotten now, though once highly esteemed. Well, nearly all his tunes are conventionally constructed, but with so little skill that, once one's attention directed to the fact, one cannot endure them. For instance, take the baritone song from *Diaboli* which has such a beautiful first line:



the second line is simply out of all keeping with it producing the effect of a burlesque continuation by another hand:



the third has to rhyme with the first and is really splendid!



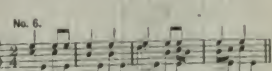
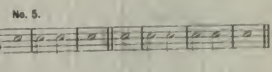
while the fourth less so down kept with the vulgar doggerel conceivable.



Now if this were a single, or even an occasional, lapse one would not mind it; but when we find a composer doing this sort of thing habitually we put him down as a rank vulgarian, and this is what has happened to Meyerbeer. Yet it is not quite a true criticism, for Meyerbeer was not at all a vulgarian, only an exceedingly unskillful composer.

ARE TUNES INSPIRED?

But this is a digression, the subtleties of music-making are at present beyond our consideration. What my reader wants to know first is: How does the raw material of music—the first line of a tune—get invented? Is not the popular belief—that it is an absolute inspiration—the truth? Why no, nothing is farther from the truth. If you look at the matter practically you must admit that the Maker of this wonderful universe does not "inspire" human beings with ideas or powers foreign to their normal capacity, although unusually brilliant fruits of imagination are always spoken of as "inspirations." We know very well that our normal capacity, whether in literature or in art, is purely the outcome of our education and that on great occasions when we have concentrated our whole mind on the subject, we find ourselves capable of remarkable efforts. As in one thing so in another. The person whose ear delights in the sequence of musical sounds finds pleasure in arranging those sounds together; although almost everyone can do it. The rest is a matter of degree. There is no difference in kind but only in quality between the simple chant and the Allegritos of Beethoven's Symphony in A:



between the earliest dance tune of which we have any record, "Summer is Icknen in," written 600 years ago and the best "two-step," or "rag-time" of today



Yes, you will say, but there is an enormous difference in quality between one tune and another. How does this depend? Truth to tell depends on a large number of things, several of which are more or less connected with the musical merit of the tune. Then, more than a quick inferior time has had an enormous scope owing to the world making a popular appeal; but was the *First Old English Gait* in the 18th century and Arthur Sullivan's *First Child* in the 19th century, so the first two that ever came and I could hardly remind American readers it was in which music are fresh into popularity. In the skilled application of methods of polyphony. Yet if you take any one of these cheap albums of songs or dance tunes, and find the only a hundred or so they bring all alike into the commonplace, that you wonder how they can ever have been popular. Exactly the same is the result if you take a large collection of folk-tunes and country

old ones. Each tribe has a different language, and the only way all can talk is with the sign language, which is universal among the tribes. They are great socialists, live together in villages, divide with one another. The chief is not a rich man, but a leader. The only grater among them is the medicine man. He has the right to claim anything for a cure.

HELPS IN SCALE PLAYING.

BY ALICE M. STEED.

Nor many teachers have escaped encounter with the pupil to whom scale playing seems unmitigated drudgery, and who consequently avoid it until the last ten minutes of the practice hour. Then the pupil scrambles through the allotted scales, perfectly satisfied if he can only "come out right"—that is, end with the right fingers, forgetting that a musical scale and a problem in arithmetic have not much in common.

It has been said that Chopin never used correct fingering in playing scale passages. If that is true one may depend upon it that he obtained his wonderful effects in spite of incorrect fingering and not because of it. In any case it is very evident that ordinary mortals stand a very poor chance of attaining smooth scale passages unless the fingering has become invariable and automatic.

In addition to the finger dexterity which should result from scale practice the pupil should acquire through the same medium that sense of key relationship which is necessary for the proper understanding of music.

It is evident, then, that every teacher of music should exercise all his powers in making scale playing interesting. The pupil's expectations should be aroused and his finally scale work every legitimate means, and finally scale work will become an exceedingly interesting part of the lesson and, consequently, of the practice hour.

The connection between the scale and the simplest piece of music must be established, and the distinction between "scale" and "key" emphasized.

The meaning of the word "key" is perhaps best explained by taking some well-known tune, *America*, for example, and playing it in various keys, calling the pupil's attention to the black keys used in the transpositions. Or the teacher may require the pupil to sing the scale of C. When that has been done the next question will be "Now can you sing the same tune a little higher, beginning on D?" If the pupil can do this correctly, the notes can then be played on the piano, and the pupil's attention directed to the necessary F sharp and C sharp.

In giving any fresh work to the pupil the first question to be asked is, "What key is this piece written in?" It is almost incredible what an amount of repetition is required to make this clear to the mind of the average pupil. If one sharp should stand in the key signature, the reply to the question as to key, in nine cases out of ten, will be "In F."

The pupil must be constantly reminded that the keynote of the scale containing the sharps or flats of the signature is the "key" of the piece.

Opinions will, no doubt, differ as to what stage of progress scales should be introduced, but it is probably safe to say that the average child of over ten years old, can learn to play the major scales, the hands separately, in one octave, during the first year of study. The next step will be to take the scales in two octaves in graded rhythm on the lines laid down by W. S. Mathews, when the scales will immediately take on new life and meaning.

The pupil should make a list of the major scales thus: C—no sharps; G—one sharp F; D—two sharps F, C; A—three sharps F, C, G; E—four sharps F, C, G, D; B—five sharps F, C, G, D, A; F sharp—six sharps F, C, G, D, A, E. Then a similar list of those with flats, which should be written out and committed to memory, until they become part of the texture of his musical mind.

The pupil should be thoroughly familiar with all the major scales and able to play them in any order, without hesitation.

The lessons may be varied by opening a volume of music (Bach's *Preludes and Fugues*, for instance), and omitting minor keys for the present, asking the pupil to play the scale corresponding to the key signature of the music. This helps to establish the connection between the daily scales and the living music.

It is also a good plan to select a particular scale each week for special study, in addition to the regular

scale work. This scale can be played first in two octaves, then in three, and finally in four octaves, the exact speed being ascertained and maintained through the use of the metronome. The speed obtained should be recorded occasionally in the pupil's notebook, and if a distinct progress is not shown within three months or so, there must be something wrong somewhere.

The "special scale" practice should also include exact knowledge of the fingering. This can be tested by a series of questions, which the pupil should answer without placing his fingers on the keyboard, or better still, with his back to the piano. The questions will run somewhat as follows:

"Which notes are played by the third finger?" "Which by the second?" "Which by the thumb?" "By the fourth finger?"

And then, "What is the name of the third note of the scale?" "Of the sixth?" "Of the fourth?" "Play the tonic chord of the scale."

This close study of the scales, if steadily persevered in, will eventually give the pupil that most desirable faculty of calling up a mental vision of each scale, and effectually prepare the ground for the study of intervals and chords.



MR. THURLOW LIEURANCE RECORDING INDIAN MELODIES.

Finally the pupil should be accustomed to name the notes of the scale in order. At first he will be obliged, no doubt, to refer to the keyboard, but in a short time he should become independent of that crutch. His attention should be called to the fact that each of the seven letters of the alphabet used in music must occur once, and once only, in each scale.

The scale of F sharp or G flat among the major scales affords the final test of accuracy, the E sharp of the one, and the C flat of the other, making the difficulty. In the F sharp scale the chances are 10 to 1 that the pupil will call the seventh note not E sharp but F. He must be reminded that the seventh note of the scale must be raised a half tone, and also that if that note be called F and not E sharp, that the letter E will have been omitted, and both F and P sharp included which, like Mary's lamb, "was against the rule."

The C flat of the G flat scale will be an exactly similar difficulty, and will be similarly explained. A few repetitions will probably be sufficient to fix this in the mind of the pupil.

This principle is to be understood throughout the entire practice: All little difficulties are surest, quickest, and most permanently overcome if their fundamental element is at once made a thorough study in all its bearings.—KULLAK.

MENDELSSOHN'S HAPPY CHRISTMAS SPIRIT

MENDELSSOHN'S name is associated with so much that is delightful and fairy-like that it is not surprising to find the wintry Kris Kringle and the composer of *A Midsummer Night's Dream* music on the friendliest of terms. The following letter from his sister Fanny to Klingemann gives a good idea of the Mendelssohn household. Mendelssohn was at this time nineteen years old, as the letter is dated December 25th, 1827—the year, it will be recalled, in which Beethoven died.

"The Christmas-candles are burnt down, the beautiful presents stowed away, and we spend our Christmas day quietly at home. Mother is asleep in one corner of the sofa, Paul in the other, Rebecca absorbed in the Fashions, and I am going on with my letter. On days like yesterday, we miss you more than generally; and as 'generally' we speak of you every thirty minutes, you may draw me very merry and pleasant. Felix has written for Rebecca a children's symphony with the instruments of the Haydn one, which we performed. It is very amusing. For me he has composed a piece of a different kind, a four-part chorus with small or orchestral accompaniment on the chorale, *Christe, du Lamm Gottes*, I have played it several times to-day. It is most beautiful."

The happiness which was Mendelssohn's in his home life seems to have in no way deserted him after his marriage to Cecile, for after the Christmas of 1836, in a letter to Fanny dated December 31, he says:

"Oh, Fanny, this has been such a Christmas for me! I have never seen anything like it before, and never shall again. I have been spending the most glorious time, the most perfect days, in which the mere fact of existence is enough to fill me with fresh joy and gratitude. I cannot describe it to you as you do not yet know my Cecile. How I wish you did!"

WE CAN LEARN FROM OTHER THINGS.

ARTHUR SCHUCKAL.

My teacher once told me to watch a cat. I did watch a cat and learned many surprising things about piano playing. For instance, I was extremely awkward—extremely so. It seemed impossible for me to go 'round a corner; I was built on square lines. If I knew my lesson over so well I was sure to spoil it by mere clumsiness. Now a cat is nothing if not graceful. A cat never knocks anything over. Her every movement is pure grace, and as I watched her my playing began to lose its stiffness. I no longer held my wrist like an iron rod.

Then again I always played in a hurry. I thought that was the way to show I knew my lesson—by playing fast. And I would drive away with great energy, leaving a world of dust behind and whole blocks of dead notes, and my teacher—half-stiffed and helpless in his chair. Now a cat is never in a hurry. She never makes mistakes. She may be going over so fast and yet she seems to creep. A cat very seldom shows mental haste and confusion. She calculates. In all this there was a lesson for me.

Of course I didn't think of all these things by myself. My teacher pointed them out to me. But I realize now that the lesson he was trying to teach me was this: just as I learned something by watching the cat so I should examine everything that came my way and try to learn something from it. I remember this surprised me very much.

You see he wanted me to think of my music even when away from the piano. So many students never think of their music until the practice time comes (or some one calls their attention to the fact that the practice time has come) and they straightaway forget all about it when the period is over. It seems to me the good student—well, he can learn a lesson from almost anything. For instance, here is an easy riddle: Why is a good student like a good watch? Of course that is too easy—but suppose you try to make some riddles like that.

Mr. Elson is splendidly equipped to write upon this interesting subject as he is the author of the most comprehensive history of American music in print. His brilliant and readable *History of American Music* is the only book of the kind which has been written by a native-born American. It is the only book of the kind which has been written by a native-born American. It is the only book of the kind which has been written by a native-born American.

Our Humble Beginnings in Music

By LOUIS C. ELSON

Upon a time (since some of this article will be a fairy story) there was a country where there was a very laicre existence and where a spirit of luxury was a sign of high civilization. That was the American Colonies, before the United States. Many proofs of luxury in the Colonies can be given. In the early days it would have been an unheard-of extravagance to supply hymnals or psalm-books to all of the churches. Only the minister and a deacon or two had the printed music and words. Nevertheless, psalms were at first avoided in New England, and psalms were sung to about half-a-dozen tunes, member of the congregation was usually familiar with the music.

It will seem almost incredible to what lengths this ornate "going out" and still more embellished interluding of psalm tunes was carried. Nowadays there are clergymen who fret even at an interlude between every two verses of the hymn, but two centuries ago, in London and sometimes in New York and in Virginia, there was an interlude between every line of the psalm. That our readers may not suspect exaggeration in this matter we append here a psalm thus treated. It is reprinted from "The Psalter set full for the Organ or Harpsichord, as they are played in Churches and Chapels, in the manner given out; as also with their Interludes of great Variety, by Mr. Daniel Purcell."

The Purcell teachers, in these early days, had earnest work to make both ends meet. Their advertisements were of the following sentence—

"The Lord will come and he will not be slow but speak out."

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of the practice of "lining-out" the tune, the unlearned deacon who owned the book of the psalm, then line by line to the congregation, which each line it was doled out to them, and then for more. Sometimes this played havoc with some of the words as well as of the music. Thus, the deacon read, (as he certainly would in this case) separate lines of the following sentence—

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his wife frequently played; but even he was utterly repelled by the florid style of the treatment of the psalms by the organists in England. He writes from Oxford—

"I heard a service at St. Mary's. I am a lover of music to a fault, yet I was uneasy there; and the meeting out of the Institution of Singing Psalms, by the toleration of the organ, is that which can never be justified before the great Master of Religious Ceremonies."

RIDICULOUS INTERLUDES.

It will seem almost incredible to what lengths this ornate "going out" and still more embellished interluding of psalm tunes was carried. Nowadays there are clergymen who fret even at an interlude between every two verses of the hymn, but two centuries ago, in London and sometimes in New York and in Virginia, there was an interlude between every line of the psalm. That our readers may not suspect exaggeration in this matter we append here a psalm thus treated. It is reprinted from "The Psalter set full for the Organ or Harpsichord, as they are played in Churches and Chapels, in the manner given out; as also with their Interludes of great Variety, by Mr. Daniel Purcell."

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old ones. Each tribe has a different language, and the only way all can talk is with the sign language, which is universal among the tribes. They are great socialists, live together in villages, divide with one another. The chief is not a rich man, but a leader. The only grafter among them is the medicine man. He has the right to claim anything for a cure.

HELPS IN SCALE PLAYING.

BY ALICE M. STEELE.

Not many teachers have escaped encounter with the pupil to whom scale playing seems unmitigated drudgery, and who consequently avoid it until the last ten minutes of the practice hour. Then the pupil scrambles through the allotted scales, perfectly satisfied if he can only "come out right"—that is, end with the right fingers, forgetting that a musical scale and a problem in arithmetic have not much in common.

It has been said that Chopin never used correct fingering in playing scale passages. If that is true one may depend upon it that he obtained his wonderful effects in spite of incorrect fingering and not because of it. In any case it is very evident that ordinary mortals stand a very poor chance of attaining smooth scale passages unless the fingering has become invariable and automatic.

In addition to the finger dexterity which should result from scale practice the pupil should acquire through the same medium that sense of key relationship which is necessary for the proper understanding of music.

It is evident, then, that every teacher of music should exercise all his powers in making scale playing interesting. The pupils' expectations should be aroused and his interest kept alive by every legitimate means, and finally scale work will become an exceedingly interesting part of the lesson and, consequently, of the practice hour. The connection between the scale and even the simplest piece of music must be established, and the distinction between "scale" and "key" emphasized.

The meaning of the word "key" is perhaps best explained by taking some well-known tune, *America*, for example, and playing it in various keys, calling the pupils' attention to the black keys used in the transpositions. Or the teacher may require the pupil to sing the scale of C. When that has been done the next question will be "Now can you sing the same tune a little higher, beginning on D?" If the pupil can do this correctly, the notes can then be played on the piano, and the pupil's attention directed to the necessary F sharp and C sharp.

In giving any fresh work to the pupil the first question to be asked is, "What key is this piece written in?" It is almost incredible what an amount of repetition is required to make this clear to the mind of the average pupil. If one sharp should stand in the key signature, the reply to the question as to key, in nine cases out of ten, will be "In F."

The pupil must be constantly reminded that the keynote of the scale contains the sharps or flats of the signature is the "key" of the piece. Opinions will, no doubt, differ as to at what stage of progress scales should be introduced, but it is probably safe to say that the average child of over ten years old, can learn to play the major scales, the hands separately, in one octave, during the first year of study. The next step will be to take the scales in two octaves in graded rhythm on the lines laid down by V. S. Mathews, when the scales will immediately take on new life and meaning.

The pupil should make a list of the major scales thus: C—no sharps; G—one sharp; F—two sharps; D—three sharps; E—four sharps; A—five sharps; B—six sharps; C, G, D, A, E. Then a similar list of those with flats should be written out and committed to memory, until they become part of the texture of his musical mind. The pupil should be thoroughly familiar with all the major scales and able to play them in any order, without hesitation.

The lessons may be varied by opening a volume of music (Bach's *Preludes and Fugues*, for instance), and omitting minor keys for the present, asking the pupil to play the scale corresponding to the key signature of the music. This helps to establish the connection between the daily scales and the living music.

It is also a good plan to select a particular scale each week for special study, in addition to the regular

scale work. This scale can be played first in two octaves, then in three, and finally in four octaves, the exact speed being ascertained and maintained through the use of the metronome. The speed obtained should be recorded occasionally in the pupil's notebook, and if a distinct progress is shown within three months or so, there must be something wrong somewhere.

The "special scale" practice should also include exact knowledge of the fingering. This can be tested by a series of questions, which the pupil should answer without placing his fingers on the keyboard, or better still, with his back to the piano. The questions will run somewhat as follows:

"Which notes are played by the third finger?" "Which by the second?" "Which by the thumb?" "By the fourth finger?"

And then, "What is the name of the third note of the scale?" "Of the sixth?" "Of the fourth?" "Play the tonic chord of the scale."

This close study of the scales, if steadily persevered in, will eventually give the pupil that most desirable faculty of calling up a mental vision of each scale, and effectually prepare the ground for the study of intervals and chords.



MR. THURLOW LEICRANCE RECORDING INDIAN MELODIES.

Finally the pupil should be accustomed to name the notes of the scale in order. At first he will be obliged, no doubt, to refer to the keyboard, but in a short time he should become independent of that crutch. His attention should be called to the fact that each of the seven letters of the alphabet used in music must occur once, and once only, in each scale.

The scale of F sharp or G flat among the major scales affords the final test of accuracy, the E sharp of the one, and the C flat of the other, making the difficulty. In the F sharp scale the chances are 10 to 1 that the pupil will call the seventh note not E sharp but F. He must be reminded that the seventh note of the scale must be raised a half note, and also that if that note be called F and not E sharp, that the letter E will have been omitted, and both F and F sharp included which, like Mary's lamb, "was against the rule."

The C flat of the G flat scale will be an exactly similar difficulty, and will be similarly explained. A few repetitions will probably be sufficient to fix this in the mind of the pupil.

This principle is to be understood throughout the entire practice: All little difficulties are surest, quickest, and most permanently overcome if their fundamental element is at once made a thorough study in all its bearings.—KULLAK.

MENDELSSOHN'S HAPPY CHRISTMAS SPIRIT

MENDELSSOHN'S name is associated with so much that is delightful and fairy-like that it is not surprising to find the wintry Kris Kringle and the composer of *A Midsummer Night's Dream* music on the friendliest of terms. The following letter from his sister Fanny to Kluge gives a good idea of the Mendelssohn household. Mendelssohn was at the time nineteen years old, as the letter is dated December 25th, 1827—the year, it will be recalled, in which Beethoven died.

"The Christmas-candles are burnt down, the beautiful presents stowed away, and we spend our Christmas day quietly at home. Mother is asleep in the corner of the sofa, Paul in the other, Rebecca is in the bath, and I am going on with my letter. On days like yesterday, we miss you more than on any other; and as 'generally' we speak of you every thirty minutes, you may draw the conclusion. Our Christmas-eve, however, was very merry and pleasant. Felix had written for Rebecca a children's symphony with the instruments of the Haydn one, which we performed. It is very amusing. For me he has composed a piece of a different kind, a four-part chorus with some orchestral accompaniment on the chorale, *Christe, die Lamm Gottes*. I have played it several times to-day. It is most beautiful."

The happiness which was Mendelssohn's in his home life seems to have in no way deserted him after his marriage to Cecile, for after the Christmas of 1836, in a letter to Fanny dated December 31, he says:

"Oh, Fanny, this has been such a Christmas for me! I have never seen anything like it before, and never shall again. I have been spending my most glorious time, the most perfect days, in which the mere fact of existence is enough to me, one with fresh joy and gratitude. I cannot describe it to you as you do not yet know my Cecile. How I wish you did!"

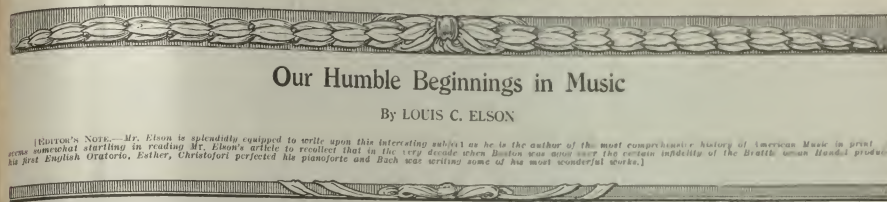
WE CAN LEARN FROM OTHER THINGS

ARTHUR SCHUCKER.

My teacher once told me to watch a cat. I watched a cat and learned many surprising things about piano playing! For instance, I was extremely awkward—extremely so. It seemed impossible for me to go "round a corner." I built on square lines. If I knew my lesson out so well I was sure to spoil it by mere clumsiness. Now a cat is nothing if not graceful. A never knocks anything over. Her every movement is pure grace, and as I watched her playing began to lose its stiffness. I no longer held my wrist like an iron rod.

Then again I always played in a hurry, I thought that was the way to show I knew my lesson—by playing fast. And I was wrong. My way away with great energy, leaving a mass of dust behind and whole blocks of dead notes, and my teacher—half-stiff and helpless in his chair. Now a cat is never in a hurry. She never makes mistakes. She may be going over so fast and yet she seems to creep. A cat very seldom shows mental haste or confusion. She calculates. In all this there was a lesson for me.

Of course I didn't think of all these things myself. My teacher pointed them out to me. I realize now that the lesson he was trying to teach was this: Just as I learned something by watching the cat, so I should examine everything that I may find and try to learn something from it. I remember this surprised me very much. You see, I wanted me to think of my music even as I learned from the piano! So many students never think of their music until the practice time comes (or, as one calls their attention to the fact that the practice time has come) and they straightaway forget all that time has come) and they straightaway forget all that time when the period is over. It seems to me that a student—well, he can learn a lesson from almost anything. For instance, here is an easy riddle: What is a good student like a good watch? Of course that is too easy—but suppose you try to make some riddle like that.



Our Humble Beginnings in Music

By LOUIS C. ELSON

[BOSTON, Nov.—Mr. Elson is splendidly equipped to write upon this interesting subject as he is the author of the most comprehensive history of American music in print. It covers almost everything in reading Mr. Elson's article in the very decade when Boston was more than the certain infidelity of the brittle union Handel produced in the English Oratorio. Esther, Christoforo perfected his pianoforte and Bach was writing some of his most wonderful works.]

ONCE upon a time (since some of this article will read like a fairy story) there was a country where music had a very hazy existence and where a spinet or a piano was a sign of such luxury as to be quite remarkable. That was the American Colonies, before they became the United States. Many proofs of musical poverty in the Colonies can be given. In the churches it would have been an unheard-of extravagance to supply hymnals or psalm-books to all of the possessed the printed music and words. Nevertheless, since hymns were at first avoided in New England, and all the psalms were sung to about half-a-dozen tunes, every member of the congregation was usually familiar with the music.

This led to the practice of "lining-out" the tune. The fortunate deacon who owned the book of the words, read them line by line to the congregation, which sang each line as it was doled out to them, and then passed for more. Sometimes this played havoc with the sense of the words as well as of the music. Thus, if the deacon read, (as he certainly would in this case) the separate lines of the following sentence—

"The Lord will come and he will not leave us alone but will speak out."

There would be a rather violent contradiction in each line.

THE ORTHODOX BASS VIOL.

In New England there was a violent prejudice against supporting the voices in church with an organ. Why the forefathers allowed the viol (bass viol) to creep in cannot be explained, but that instrument was in the odor of sanctity, while the organ was distinctly heterodox. But more often there was no instrument at all to lead the flock, and one of the deacons usually found himself into the breach and "set" the tune, that is, he gave the pitch and started the first line. This was not always a perfect success, if we may trust the diary of old Judge Sewall, who writes—

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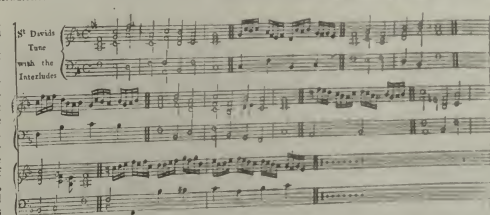
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What was the origin of these keyboard battles? It is a story which is told in the pages of the history of the piano.

Our Humble Beginnings in Music

By LOUIS C. ELSON

[BOSTON, Nov.—Mr. Elson is splendidly equipped to write upon this interesting subject as he is the author of the most comprehensive history of American music in print. It covers almost everything in reading Mr. Elson's article in the very decade when Boston was more than the certain infidelity of the brittle union Handel produced in the English Oratorio. Esther, Christoforo perfected his pianoforte and Bach was writing some of his most wonderful works.]

ONCE upon a time (since some of this article will read like a fairy story) there was a country where music had a very hazy existence and where a spinet or a piano was a sign of such luxury as to be quite remarkable. That was the American Colonies, before they became the United States. Many proofs of musical poverty in the Colonies can be given. In the churches it would have been an unheard-of extravagance to supply hymnals or psalm-books to all of the possessed the printed music and words. Nevertheless, since hymns were at first avoided in New England, and all the psalms were sung to about half-a-dozen tunes, every member of the congregation was usually familiar with the music.

This led to the practice of "lining-out" the tune. The fortunate deacon who owned the book of the words, read them line by line to the congregation, which sang each line as it was doled out to them, and then passed for more. Sometimes this played havoc with the sense of the words as well as of the music. Thus, if the deacon read, (as he certainly would in this case) the separate lines of the following sentence—

"The Lord will come and he will not leave us alone but will speak out."

There would be a rather violent contradiction in each line.

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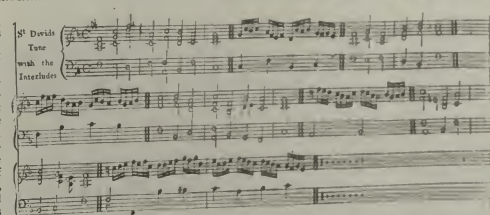
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the old instruction books and the absence of all musical music is absolute. The greatest feat that the young ladies of the 18th century generally attempted was to give a "Battle-piece" upon the piano, in which a few bass-notes served for bassoon, and lame measures in a minor mode for "the cries of the wounded." "The Battle of Rosbach," composed by Johann Christian Bach, a son of the great composer, before 1760, has these wonderful effects as well as a set of scales which are labelled "charge of the cavalry," and some very sedate broad chords which typify "the rattle of the musketry." The auditor very obligingly imagined anything that he was told to do in those good old times.

The ostracism of the heterodox organ was emphasized in Boston, in 1713, when Mr. Brattle, a Puritan with music in his soul, left an organ to his church. He had his doubts about their accepting it, and suggested that a man be brought from London to "Play skillfully and with a loud Noise," upon the instrument. If the church rejected the gift it was not to be offered to the Episcopal church in Boston. "The Brattle church rejected it very civilly, the other accepted it." "We do not think it proper to use the same in the public worship of God," said the Congregational church, and Cotton Mather gave forth wild shrieks of denunciation against the iniquity of its being used at all in Boston.

But it was used, nevertheless, and it must have beautified the service of God greatly, for its tone was sweet and mellow, even if it was not much larger than a full-sized saloon organ of today. The instrument still exists, in St. John's Church, in Portsmouth, and the present writer has had the pleasure of playing upon it and can testify to its charm.

OUR FIRST COMPOSERS.

The first composers of America were not of a very ambitious order. It had been the custom in the 18th century, to borrow whatever tunes we needed, even secular ones, from England. "God Britannia," "God Save the King," and "Hearts of Oak" were boldly taken and set to anti-British poetry. But James Lyon and Francis Hopkinson made a notable beginning to our native music. The former devoted himself to hymn-tunes, but the latter wrote the first secular music that was created on this side of the Atlantic. One should examine his work, "My Day," which has been a wonderful tree, in Oscar G. Sonneck's work on "James Lyon and Francis Hopkinson," and it is fitting, in an article such as this, to pay tribute to the splendid research which Mr. Sonneck has displayed in the matter of early American music.

But much more typical than Lyon or Hopkinson was the first native composer, the first American who tried to devote himself entirely to composition and live by it. Naturally he nearly starved. The one William Billings. He was born in Boston in 1746 and died there in 1806. He was the first American who was truly enthusiastic for music. He taught himself, while he was a tailor's apprentice, and wrote his first harmony exercises with chalk on slabs of oak leather. When he sang in church his attention was drawn out every one else in the vicinity. It must be confessed that his Art has a somewhat crude, which is quite universal. He loved the "Gigue-time" of his time. Now those old American fugue-times are as innocent of fugal construction as they are of being some operas. Anything in which one voice started another for a couple of measures was called a "Gigue-time." "Lenny" is a tune of this kind which our readers can examine for themselves.

The Home for Retired Music Teachers

An Interesting Description of the New Building Now Being Erected for the Presser Home for Retired Music Teachers in Germantown, Philadelphia, Pennsylvania

THE ETUDE has occasionally given short notices of the Presser Home for Retired Music Teachers, now located in Germantown, Philadelphia, Pa. We take pleasure in giving our readers an outline of the origin and purpose of the Home and at the same time present an idea of the building now being erected as it will be when completed.

It is needless to tell our readers that the founder, Mr. Theodore Presser, is also the founder of THE ETUDE and the business which is associated with this magazine. He had long contemplated the idea of establishing a home for music teachers. The idea first took definite form in an address made before the Music Teachers' National Association at the convention held in Chicago in 1903, when the founder stated the need for such a home and advocated its establishment. His own experiences as a music teacher and later as a publisher brought him in contact with thousands of teachers, and their needs were carefully studied. The founder had observed cases of very gifted musicians who had been brought to an unfortunate condition through the sweeping away of unwisely invested savings as well as those who through devotion to their educational work had failed to make provision for the inevitable wants of old age.

In 1899 the founder of the American home visited Milan, where is located the Casa di Riposo (House of Rest) founded by the great Italian composer, Verdi, and became more than ever convinced of the pressing necessity of a home for music teachers in America. The Verdi Home is open to musicians in all branches of music, and is not confined to music teachers alone. At the time of his visit, the home had 200 inmates and had been opened but a few years.

Upon returning to America, the founder immediately commenced preparations for the present home. He assumed the entire cost of building, furnishing and maintenance, and in addition has provided for the future existence of the home through an ample endowment in his will. The building, when complete, with grounds and furnishings, will represent an approximate amount of \$200,000. The site is sufficiently large to permit the erection of a building double the size of the home now being erected. This building will accommodate seventy-five guests, providing each one with a separate room.

The atmosphere of the "institution" has been avoided in every possible way. Nothing will be left undone to convey to the guests all the comfort, freedom and security that the word "retired" suggests. The home is a Home—welcome, cordial, and even luxurious. In a statement made some time since by the founder, the above subject was expressed in the following words:

"Men who have stood high in their profession and won an honored name have too much spirit and delicacy of feeling to accept charity, and I honor them for it. But some recognition of their labors for music they are entitled to, and provision for their old age is no more than their just due. Those who enter the home will be free and independent. The stigma of dependency will be left out."

THE FIRST BUILDING OF THE HOME.

In September, 1906, a substantial residence property was secured at 236 South Third street, Philadelphia, and one month later the Home for Retired Music Teachers had its actual beginning. This very comfortable dwelling house was occupied until July 11th, 1911, when the home was moved to the corner of Jefferson and Johnson streets in Germantown. Here, in one of the best sections of Philadelphia's beautiful suburbs, a home was procured surrounded by a delightful garden. In this very pleasant residence the guests of the home spent many delightful hours. This building will be tenanted until the one mentioned below is completed. The increasing demands for admission made the erection of a new home imperative, and ground was broken in September, 1913, for the new building.



THE PRESSER HOME FOR RETIRED MUSIC TEACHERS

THE PERMANENT BUILDING.

As the new building will be completed during 1914 we will consider it in the following as though it were already standing.

Few edifices built for the purpose will compare with the elegant simplicity of the permanent building of the Home for Retired Music Teachers. While the home is located in a delightful suburban section of Germantown, near the site of the former temporary home at Johnson and Jefferson streets, it is conveniently near the railroad and street car lines by means of which the heart of Philadelphia may be reached in a comparatively short time.

Germantown, with its constant historical reminders of our American Revolution, is copiously planted with trees, shrubs and flowers. It is an exceptionally healthy section. The home is situated upon a lot many times the size of the building and surrounded with rich foliage.

The building sets back 100 feet from Johnson street. On the main street the building has a frontage of 154 feet, the southern wing extending 90 feet and the northern wing 138 feet. The architectural beauty of the building is scarcely suggested in the engraving presented herewith. It is three stories and basement in height. The exterior is Indiana limestone and gray brick, limestone being employed for the base columns,

lines around the building, and the window frames. Walls, partitions and floors of concrete and tile make the edifice thoroughly modern in fire-proof construction.

Sunlight and proper ventilation have been amply provided. Owing to the fact that the streets run north-west and southeast, practically every room will receive the southern breezes both winter and summer. Commodious porches on both the front and the back, together with provision for a future roof garden, make the outlook especially attractive.

THE ATTRACTIVE INTERIOR.

Entering a vestibule of white marble one notes that the halls are wide, even spacious. The finishings are all in hard wood, the floors being quartered hard wood and an air of substantiality difficult to obtain otherwise.

The effective arrangement of the first floor makes provision for a colonial music room and library infixed in white. The dining room is large and cheery. Here and there cosy fireplaces will be found. Looking through the music room surrounded by a porch one may gain a beautiful vista straight from the main entrance to the gardens of the home in the rear. The commodious bedrooms on the second floor are finished in different woods to avoid monotony. Some are in mahogany, some in oak, some in chestnut and some in colonial white. The whole atmosphere is one of welcome, refinement and cheer.

PRACTICAL PROVISIONS.

Convenience and comfort mark the arrangement of all the rooms. Electric lights are employed throughout, although provision has been made for the use of gas in case of emergency. Each room will have a fine reading light. The best modern system of hot water heating, insuring an even temperature all the time, has been installed. The equipment of the kitchen and laundry is thoroughly modern and hygienic. The bathrooms are finished in fine white marble and have solid china bath tubs.

The highest type of modern passenger elevator has been installed for the convenience of the guests.

One unique provision is that of a schoolmaster, Arthur and another, who will be in the room for practice purposes. The guests who so desire may enjoy their music study without restriction.

On the third floor, one entering separated from the rest of the house has been devoted to complete infirmary for the guests of the home. Here we find a nurse's room, diet kitchen, adequate toilet facilities and everything to lessen suffering and add to comfort.

ENTRANCE REQUIREMENTS.

An applicant must be at least sixty-five years of age and shall have followed the profession of a teacher of music in the United States for twenty-five years, or a sole means of livelihood, and must at the time of making application for admission be incapacitated for active work of teaching. An admission fee of \$200 is charged, and if an inmate must leave for any cause the money will be refunded after deducting three dollars per week for board during residence at the Home.

Three months' probation is required from each applicant, but the management reserves the right of dismissal at any time if the person fails to keep the rules or proves objectionable to the household generally.

Everything, within reason, is provided for the comfort of each member of the family and the soliciting of gifts, either personally or by letter, is forbidden.

There are a number of applications on file now. Pending the opening of the new Home.

For further particulars, address Secretary, 101 West Johnson Street, Germantown, Philadelphia, Pa.

I know that God has appointed me a task. I acknowledge it with thanks, and hope and believe I have done my duty and been useful to the world. May others do likewise.—HAYDN.

The Etude Master Study Page



"Anyone would do much as I have done, if he worked as hard."

BACH'S EARLY YEARS.

Bach's first instruction came from his father, who taught him to play the violin. Bach of his parents died when he was only ten years old and the little boy was left to live with his older brother, Johann Christoph, a pupil of the celebrated and ornate at Göttingen. This brother taught him to play the violin, and he was a very good player. It was a well substantiated fact that Johann Sebastian purchased a magnificent volume of the works of Niccolò Paganini, Bartolomeo, Krieger, and others, by twisting it out from behind the lattice door of a stained cabinet in the parlor, and he took the precious book to the street and selling it by moonlight. Although he spent six months in the labor of love his brother took the copy away from him when he found what the little fellow had been doing.

Because he had a beautiful soprano voice, he secured admission without tuition fees at the school of St. Michael in Lüneburg, where the organist Pöhl hoped to have some fun. During vacations the young student was home in Hamburg to hear the famous French organist, Heinrich. Since Hamburg was about twenty miles away from Lüneburg, his father was not without enthusiasm. Bach's father made frequent journeys on foot. He was quite fond of the knowledge which riding gave him, but he was a very poor rider. He was very fond of the game of billiards, and he was a very good player. He was very fond of the game of chess, and he was a very good player. He was very fond of the game of cards, and he was a very good player. He was very fond of the game of dice, and he was a very good player. He was very fond of the game of roulette, and he was a very good player. He was very fond of the game of craps, and he was a very good player. 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was very strict. The boys were obliged to rise at five in the morning and retire at eight in the evening.

The manner in which Bach received his income at this time was very interesting. His salary was comparatively small, amounting to 100 thalers, but he received in addition free rental, and various perquisites such as 13 thalers and 3 groschen for wood and lights, contributions from different foundations or endowment funds, an annual allowance of 16 bushels of corn (wheat?), 2 cords of firelogs, and last of all two measures of wine at Easter, Whitsuntide and Christmas, provided through the munificence of the church. In addition, the school fees amounted to something. Twice a week eight of the boys ran around town with collection boxes receiving small donations. In this way Bach's income averaged some 700 thalers.

BACH'S HAPPY HOME LIFE.

While in Leipzig, Bach had much time for composition. Ignorant laymen continually bothered him with stupid criticisms so that at one time he felt that he would be obliged to leave the city for which he was doing so much. Bach was obstinate, and it is known that he continually contended with one of the rectors. His family life, however, was ideal. After the death of his first wife he felt the need of some one to look after his growing family, and falling in love with Anna Magdalena Wilken, daughter of the Court Trumpeter of Weissenfels, married her on the 10th of December, 1721. She was very musical, a fine singer, and devoted to her famous husband. Naturally their home became the center of the musical activity of the city. Pupils came to him from great distances, and visiting musicians never failed to call upon him.

BACH'S VISIT TO FREDERICK THE GREAT.

Honors came fast to Bach in his later years. In 1736, the honorary appointment of Hof-Compositist was given him by the Elector of Saxony. In 1747 Frederick the Great informed Bach's son Emanuel, then a cellist (equivalent to conductor) of the court orchestra, that his imperial majesty would receive Bach at the Palace in Berlin. Bach accepted, and his visit to Berlin was made an event. He played upon all the pianos and organs at Potsdam much to the delight of the king. He also improvised a six part fugue upon themes selected by himself and after his departure wrote out one of his improvisations from memory and dedicated it to the king.

BACH'S BLINDNESS.

When Bach was 64, his eyes commenced to fail. Overuse since childhood had stolen his vision. An English oculist performed an operation upon him but brought no satisfactory results. It will be remembered that Handel was also afflicted by blindness. In 1750 Bach's eyesight came back to him for a very few hours after which he was seized with apoplexy and died after a sickness of ten days. On his deathbed he dictated a choral, *Ver deinen Thron tret ich hiermit*. His death was widely mourned. The happy family broke up shortly thereafter. His wife, despite the apparent success of her sons, was forced to accept alms and was buried in a pauper's grave.

BACH AS A PERFORMER.

Enough has been said in the foregoing to indicate that Bach had no equal as a performer during his lifetime. In a day when contests for supremacy were in order, rival organists let the great Bach severely alone. His organ performances were unusual in that they drew large crowds. The organist familiar with the Bach repertoire realizes how slight has been the real advance in organ music since the time of the great organist. In fact, many go so far as to insist that there has been no advance at all.

BACH AS A CONDUCTOR.

In Bach's time playing and conducting were so closely associated that one cannot think of Bach as a conductor in the sense in which one would think of Berlin or Wagner. It is known, however, that he was a very strict disciplinarian, directing his performers and singers at once when there were signs of neglect or other just provocation.

BACH AS A TEACHER.

If Bach ever suffered from lack of pupils he had but to cast around in his own voluminous family for another. Without question Bach's most celebrated

pupils were his own sons, notably Carl Philipp Emanuel Bach. Although little known today, such men as Agricola, Kirnberger, Goldberg, Krebs and Albinus, were famous in their time. Bach showed his greatness in his patience. He never considered himself above small things. At first it was his custom to give only exercises in touch, in fingering, and in making the movement of each finger wholly independent. He was fond of writing pieces embodying the technical difficulty upon which the pupil was working. He also sought to establish equality in the proficiency of the hand. Whatever the right hand did the left hand was obliged to do. He was fond of saying, "Anyone who works as hard as I do may do as well as I do." It is well known that he wrote a kind of instruction book or course for his son, Wilhelm Friedmann Bach, (Clavier Büchlein), which was never published for popular sale. One notable feature of this book is the attention given to ornaments and scale passages and also the fact that an opportunity was afforded for the son to compose and insert some pieces of his own as he went along. Bach's *Inventions* were written mainly with an educational object. Bach insisted upon his pupils being equally familiar with all of the keys, rather than with a few. His *Forty-eight Preludes and Fugues* were written to comprehend all the keys.

BACH'S PERSONALITY AND APPEARANCE.

Altogether, Bach was a very unusual man apart from his great musical talents. His disposition was kindly, yet he could stoutly defend himself in a dispute. He was very stout but could not be called narrow. He loved to travel but rarely ventured very far from his home. He was remarkably industrious. In his fiftieth year he wrote no less than twenty monumental cantatas. He was generous and hospitable, but at the same time economical. He possessed many instruments including five claviers, and enough in the way of violins, cellos and other string instruments to provide for concerted work in his home when the opportunity offered. Bach was a strong, earnest worker, dignified in his bearing and yet courtly in his carriage. His few indolent moments, a sense of humor, natural vigor and confidence in his technical security.

BACH'S COMPOSITIONS.

A space equal to the entire length of this biography would scarcely be adequate to accommodate a complete catalogue of all of Bach's works. First, in consequence, considered numerically, are the great number of Cantatas, of which there are five complete sets for every Sunday and feast day in the year. In addition there are other cantatas both sacred and secular and even comic. One had to do with the craze for coffee drinking, which overcame Leipzig in the time of Bach.

The five Passions, including the immortal *St. John* and *St. Matthew*, *The Christmas Oratorio*, the *Mass* in B Minor, two *Magnificats*, several fine eight-part motets and many other voice works give some idea of his great contribution to vocal musical art.

Of his remarkable works for the organ the most noted are his great fugues, for all time the models of this style of composition. Six Concertos and two overtures comprise his orchestral works. It seems well nigh useless to touch upon his compositions for the

cello, spinet, clavichord, violin, 'cello, etc. The fugues, concertos, suites, toccatas, preludes, fantasias, partitas, sonatas are a treasure mine which in many cases is rarely visited because of the difficulty of the compositions and because the style in which they are written has in a measure lost favor with many musicians who clamor for nothing but Schumann, Chopin, Mendelssohn and Liszt.

BACH'S VERSATILITY.

Composer, conductor, teacher, organist, pianist, scholar, musical scientist, Bach was one of the most versatile of all musicians. When he felt the need for an instrument to set about and invent it. He was very much interested in the construction of the organ and in the mechanical processes through which music is printed. His work in establishing the equal tempered system of tuning keys and instruments was monumental.

Bach's first wife was the mother of seven of his children, three of whom, Wilhelm Friedmann, Carl Philipp Emanuel and Johann Gottfried Bernhard, became musicians. Bach's second wife was the mother of thirteen of his children, six of whom were sons. Of these Johann Christoph Friedrich and Johann Christian also became known in the musical world. Wilhelm Friedmann was described as the greatest organist in Germany after his father. For a time he lived in Halle and was known as the "Halle Bach." He was impetuous and died a drunkard in Berlin. Carl Philipp Emanuel, known as the "Berlin" Bach, was conceded to be the greatest theorist of his time and was a composer of very great ability. His only teacher in music was his great father. Johann Gottfried Bernhard Bach was the organist at Muhlhausen for some time but did not equal his brothers in his musical ability. Johann Christoph Friedrich, known as the "Buckeburger" Bach, was Chamber musician to Count von Lippe of Buckeburg. Had it not been for the great talents of Carl Emanuel he might have ranked as the greatest of Bach's sons. Johann Christian, known as the "Milanese" Bach, was for a long time organist of the Cathedral in Milan. Later he went to London, where he died. He was a prolific composer with tendencies leading him to follow the more or less frivolous Italian style. All of Bach's eight daughters died young except three. None showed pronounced musical talent. All of Bach's famous sons were given a broad general education, some spending years at the University of Leipzig.

A BACH PROGRAM.

1. Fugue in C Minor (Piano) *Grav.*
2. My Heart Ever Faithful (Medium Voice) *Grav.*
3. Gavotte and Bourée in G (Piano) *Grav.*
4. Lesson in G (Third Violoncello Solo) *Grav.*
5. Little Prelude in C Minor (Piano) *Grav.*
6. Gavotte in G Minor *Grav.*
7. Solenne, by K. P. E. Bach *Grav.*
8. Little Prelude in D *Grav.*
9. Sarabande in F Minor *Grav.*
10. Ave-Maria written by Gounod as an obbligato for the first Prelude from the *Wohltemperir Clavier*.

Many excellent selections may be found in the *Album*, *A Collection of Favorite Pieces for the Piano*, which will prove of great assistance in making a program.

QUESTIONS ABOUT BACH.

1. State the condition of Germany which preceded Bach's birth.
2. Give a general idea of the remarkable achievements of the Bach family.
3. Who were Bach's teachers?
4. What appointments did Bach hold prior to going to Leipzig?
5. What was the Thomaskantor?
6. Describe Bach's home.
7. Tell of Bach's famous visit to Frederick the Great.
8. Give an account of Bach's ability as a composer—a teacher—a conductor.
9. Describe Bach's appearance.
10. Who were Bach's most famous sons?

BOOKS ABOUT BACH.

Naturally an enormous number of books have been written about Bach, but of these the best are undoubtedly the monumental ones by Philipp Spitta. In three volumes of 1,000 pages each, every detail of Bach's life is carefully considered. All the available authentic material has been assembled in the most complete and authoritative manner. Among the shorter books are those by C. P. Ahl Williams, which are the most interesting.

Mendelssohn's Rondo Capriccioso

An Analytical Piano Lesson

By the Eminent English Pianist

KATHARINE GOODSON

WHILE there has been some delay in my being able to find the necessary time to write this analytical lesson on Mendelssohn's famous work, certainly nothing could be more appropriate than the doing of it up here in the so-called Hohbuhl Pavilion at Interlaken, where, before my eyes, is a tablet inscribed to the memory of Mendelssohn, enumerating his several stays in this exquisite spot between the years 1832 and 1847, the last being only shortly before his death in that year.

To be born with a silver spoon in one's mouth, as the saying is, has not been the fortunate lot of many of the composers

somewhat formal in these modern times, nothing can hinder the effect of its healthiness, good spirits, and spontaneity. In these early years many of the compositions were for the piano, and the work under consideration was probably written about 1824, though the original manuscript only bears the date of the month. At any rate, the composer considered it important enough to give it an opus number all to itself.

MEANING AND CHARACTER OF THE RONDO.

The word Rondo explains itself, for it is simply the Italian word meaning a Round; the musical signification being a piece

in which the principal subject returns again and again after one, two, or more contrasted episodes. In the earliest days of the adoption of the Rondo form in instrumental music, the theme of the Rondo often returned—after the intervening episodes—almost exactly in its original guise (as, for example, in several of Haydn's *Quartets* and *Symphonies*), but as the form developed, composers enlarged their scheme, until, at the present day, the theme will be found, nearly always, to return in another garb; the more modern treatment certainly makes for much increased interest. As we shall shortly see, Mendelssohn adopted in this early piece a very simple form of treatment, which is only what might be expected from a lad of fifteen or sixteen, who was relying on the models of his for

THE GENERAL STRUCTURE.

The Rondo is prefaced by a short and melodious Introduction (*Andante*) of only twenty-six bars. In F major; this, while being a complete little piece in itself—except that the final cadence

only comes with the first chord of the Rondo itself—acts as an effective foil to the spirited brightness of the following movement, into which indeed it leads very naturally.

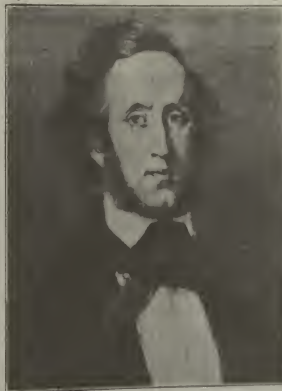
The opening three bars, while serving to indicate the rhythm of the accompaniment to the melody at A, should nevertheless be played with color, special attention being given to the melody at A, and a slight *Colando* being made on the fourth beat of this bar. The letters A B C should be observed as marking the three sections forming the short introduction.

A. The commencement of the melodious eight-bar theme, which is composed of two very simple four-bar sections.

B. The commencement of the two bars of epigrammatic matter containing a few effects of modulation which gives some welcome variety to the scheme.

C. The return to the subject-matter in the form of a *Colando* on a dominant pedal-point.

Treating these sections in detail, the theme at A, while a should nevertheless be sung with rather fuller tone than the sustained accompaniment of the left hand, like the singing of an oboe above an accompaniment of strings. The turn at B should be broad and melodious, not hurried; at C, on the repetition of the first three notes of the theme, a little more pressure should be given to avoid monotony of color and the crescendo in the



FELIX MENDELSSOHN BARTHOLODY

his last illness, and this was, no doubt, a habit largely due to the strictness of his early training and to the discipline of his home life as a lad. Added to a solid education, backed by the incessant interest of his parents, and a home where a great many people of note were constant visitors, it is hardly surprising that the boy should have developed quickly, and under such a happy regime, also very happily. Indeed, happiness and brightness were the keystones of his youth, if not of his whole life, for it was not until 1841, six years before his death, that the worries and troubles of his official life in Berlin—commenced.

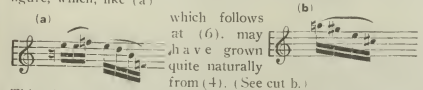
It was therefore very natural that this Rondo Capriccioso should be conceived in a vein of happiness and brightness, and it was during this early period that Mendelssohn was Capriccioso was written. It was a time when Mendelssohn was full of high spirits and fun, and this was all very aptly illustrated in the many very successful movements which he wrote in the Scherzo form, from the Scherzo in the early B minor in the Scherzo form, from the Scherzo in the Octet, Op. 20, written in 1825, surely a marvelous accomplishment for a youth of sixteen. There certainly have been very few composers who have written a work at sixteen years of age, which shows such masterly treatment and which, even when performed today, enjoys so much popularity; for even if the method of it may sound



MORNING PRAYERS IN THE BACH FAMILY.

following bar should be full, without rising to an *f*, on the G sharp; the modulation here (3) through the relative minor to the dominant of the key (5) should here be noticed as being a very melodious example of a very simple thing.

Coming to B there is a slightly *agitato* feeling in the new figure, which, like (a)



This should be played with a little more movement, the first real *f* coming on the chord of C major. At (6), the figure quoted above appears and remains an important feature almost to the end of the end Introduction.

In this passage, the pedal requires careful treatment: it should be raised just before striking the first octave E in the left hand, and put down again immediately after the second octave E has been struck; in this manner a clear *staccato* for the first octave is obtained, as is necessary. The simple modulations commencing at B should be carefully studied and

memorized, so as to be able to hear them without actually playing them. A climax is reached at the *ff*, which is followed immediately by (6), similarly treated as before, but with a slight harmonic difference, so as to come to the dominant pedal-point on the six-four chord at C. Here we have the return of the subject in a fragmentary form, similarly harmonized as at the beginning. It may be noticed that whereas at A the theme commenced at the third beat of the bar, at C it commences on the first beat; one cannot but feel instinctively that the latter is more natural, and that Mendelssohn, in this case, as in several others, only began the melody on the third beat at A for the somewhat academic and artificial reason of wanting to make his cadence (at B) come on the first beat of the bar. In the last half-bar of the Introduction, at (7), commencing with the note A the notes should be slightly separated, but not played *staccato*. The pause on the final note should not be made longer than sufficient to lead naturally into the Rondo.



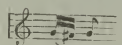
MISS GOODSON IN HER LONDON STUDIO.

RONDO.

The construction of this movement is so extremely simple, that the following sections will make it quite clear:

- D. First Subject.
- E. First Episode in relative major.
- F. Bridge passage, leading to
- G. Re-entry of First Subject.
- H. Return of first episode curtailed, in tonic major.
- I. Ornamental Episode in tonic major.
- J. Return to bridge-passage in tonic major, leading again to first subject in original key.
- K. Short Coda of brilliant character.

It will at once be seen that the first subject of eight bars is simply four bars repeated, ending on the dominant, bars nine and ten are merely a repetition of bars seven and eight, one tone lower, and the eleventh bar is again the same as seven and nine, only again one tone lower; this should be carefully noted when memorizing, as it is only a transposition of actual notes. The figure



(8) is persistently carried on giving continuity to the whole section; a return is made to the subject, which is repeated note for note, until four bars before E where a slight modification is made to introduce the first episode in G major. Up to this point, the touch should be as bright and sparkling as possible, what the Germans call "spitzig". *i. e.* pointed, and great care should be taken that the constantly recurring figure (8) should be very clear in the left hand in imitation of the right. The left hand, at (9), should be as *staccato* as possible, and the whole should be played with extremely little pedal.

Coming to E, the first episode, we have a very simple eight-bar melody, with harmony equally simple, followed by a four-bar extension with passing modulations into A minor and E minor, returning at (11) to the melody in the left hand, with decorative arpeggio accompaniment; care should be taken here that the rapid arpeggio playing in the right hand does not disturb the smoothness of the *Cantilena* in the left hand. This is a regular eight-bar repetition of the melody and is succeeded at (12) by an ornamental passage which is a continuation of the figure in the last half of the previous bar. A brilliant octave passage (arm octaves) *ff* brings us to F. This is a bridge passage consisting of the prominent figure of the first three notes of the first theme accompanying a new subject of a fragmentary character, and leading in ten bars to G, the re-entry of the subject, a slight curtailment of which brings us to the transposition in the tonic major of the passage at (9). At (13), however, appears a slight change, retaining always the prominent figure so as to lead directly to H, *i. e.* the return, in the tonic major, to the first Episode which now appears in an altered and shortened form, passing to an entirely new and decorative episode in the same key I. This Episode is musically perhaps the least interesting portion of this bright work, and the player should give careful attention to the alternating *f* and *p* at each alternate two bars, as also to the *pp* at (14) with the succeeding gradual crescendo to *f*, for neglect of these can only produce monotony of effect. From the *f*, the following passage to *poco rit.* requires the utmost brilliance. A repetition follows *pp leggiero*, and this marking should be given special attention, in order to create variety from the previous rendering of this purely ornamental material at I. Apart

from its musical value, this whole passage (from I to J) presents a valuable study to the student in technique and variety of tone-color, the same style of phrase being played first *f* and then *p*, and requiring the art of listening by the performer to avoid monotony to the hearer. At J the bridge-passage which appeared at F in the relative major will now be readily recognized in the tonic major, leading to the final repetition of the first subject in its original key of G minor, not, however, quite in its original form, though strictly adhering to the material. After sixteen bars comes a full close in E minor, this close being enforced, so to speak, by a four-bars continuation, on the tonic chord, of the opening figure. The last two bars, *poco rit.*, lead to K, a short and brilliant Coda, a somewhat ordinary broken double-octave passage, having no connection thematically with the piece, but serving at least to bring it to an effective conclusion, which, after all, is an important matter, and when it is accomplished, the means—if somewhat formal, as in this case—may be said to justify the end.

Katharine Goodson

THE ETUDE

RONDO CAPRICCIOSO

F. MENDELSSOHN, Op. 14

Andante M. M. ♩ = 112

pp sosten.

(2) cresc. dim. p f dim.

(5) cresc. f ff

ff cresc. p

legatissimo

sempre più. Presto M. M. ♩ = 96 (100)

pp leggiero

ritard.

poco cresc. dim.

pp

Musical score for piano, featuring ten staves of music. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (4/4 and 3/4), and dynamic markings like *cresc.*, *dim.*, *pp*, *f*, *ff*, *p*, *pp*, *meno piano*, and *a tempo*. There are also performance instructions like *E con anima*, *tranquillo*, *ritard.*, and *G*. The music is written in a complex, multi-measure style with many accidentals and fingerings indicated by numbers 1-5.

53

a tempo

ritard.

pp

leggero

cresc.

dim.

pp

espressivo

espress.

cresc.

f

cresc.

f

f

p

f

p

pp

cresc.

ten.

ten.

ten.

marcato

una corda

14

dolce
poco ritard.
a tempo pp leggiero
p
cresc. poco a poco
marc.
cresc.
ff
f
f
f
ff
ten.
ritard. ten.
dim. ten.
pp
a tempo
pp
a tempo e più presto
dim.
pp poco rit.
ff
cresc.

sempre sin' al fine
ff
ritard.

ROCKY BROOKLET

Moderato M.M. ♩ = 108

POLKA REVERIE

THEO. G. WETTACH

f
ff
p
f
p
p dolce
frall.
marcato
p dolce
frall.
con espressione
ff
ritard.
dim.
pp
a tempo
pp
a tempo e più presto
dim.
pp poco rit.
ff
cresc.

THE ETUDE

COOING DOVES

CAPRICE

Moderato M.M. ♩ = 126

H.W. PETRIE

Fine

Pia mosso

pp

mf

Variation

THE ETUDE

D.C. al Fine

UNDER THE WILLOWS

REVERIE

CHAS. LINDSAY

Andante con espress. M.M. ♩ = 66

p dolce

p espress. dolce

mf

poco rit.

p dolciss.

a tempo

cantando

Fine

This page of a musical score for piano contains ten staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various dynamics and tempo markings:

- Staff 1:** *mf* *con espress.*
- Staff 2:** *f* *rit.*
- Staff 3:** *Animato* *f* *triquillo* *mf*
- Staff 4:** *mf* *triquillo* *ff*
- Staff 5:** *Con Anima* *ff* *Solemne* *p*
- Staff 6:** *mf* *f*
- Staff 7:** *p* *rit.*

The notation features complex chords, arpeggios, and rapid passages, particularly in the right hand. The left hand often provides a steady accompaniment with chords and moving lines. The score concludes with a *rit.* marking and a final chord.

Allegro moderato M.M. ♩ = 108

GEORG EGGELING Op. 182

Allegro moderato M.M. ♩ = 108

GEORG EGGEELING Op. 182

f *mf* *p* *mf* *f*

p *mf* *p* *f* *p* *mf*

f *p* *mf* *f* *mf* *p* *mf*

Meno mosso e scherzando

f *Fine* *pp dolce* *mf* *p*

marcato

mf *p* *mf* *p*

Allegro

p *f*

ff *f* *p* *al tempo* *D.C. al Fine*

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THE ETUDE

MARCHE HONGROISE

SALUT A' PESTH

HENRI KOWALSKI, Op. 13

Tempo di Marcia M. M. $\text{♩} = 100$

f *energico* *marc.* *rit.* *ff* *Vivace con bravura* *Allegro moderato M. M. $\text{♩} = 84$* *f* *ben marcato* *marc.* *dim.* *legg.* *subito *pp**

descolamento *pp* *cresc.* *ff* *misterioso* *fortissimo fino alla fine o grandioso*

FIRST REGIMENT MARCH

SECONDO

F. J. KELLY

Tempo di Marcia M.M. $\text{♩} = 120$

1
ff furioso

cresc.

ff *con tutta la forza* *p con delicatezza*

Trio

p dolce.

cresc. *ff* *p*

fff grandioso *p* *fff*

FIRST REGIMENT MARCH

PRIMO

F. J. KELLY

Tempo di Marcia M.M. $\text{♩} = 120$

ff furioso

cresc.

ff *con tutta la forza* *p con delicatezza*

Trio

p dolce

cresc.

ff *fff grandioso* *p*

THE ETUDE

VALSE ESPAGNOLE

SECONDO

G. LAZARUS

Allegretto M.M. $\text{♩} = 126$

mf
f
cresc.
esp.
Fine
mf
rit.
fien.
dim.
p
con grazia
p
cresc. molto
f
poco rit.
cresc.
f
D.C.

THE ETUDE

VALSE ESPAGNOLE

PRIMO

G. LAZARUS

Allegretto M.M. $\text{♩} = 126$

mf
cresc.
f
Fine
p
rit.
a tempo dim.
p con grazia
f
poco rit.
D.C.

CHIMES AT CHRISTMAS

MEDITATION

Andante moderato M.M. ♩ = 96

M. GREENWALD

p Chimes

a tempo

rit.

mf un poco più mosso

mf Tempo primo

Choral in chime effect "O Sanctissima"

f

mf

rit.

PLAYING WITH KITTY

WALTZ

PIERRE RENARD

Tempo di Valse M.M. ♩ = 56

p

mf con anima

rit.

D.C.

THE ETUDE AT PRAYER SONG WITHOUT WORDS

Andante religioso M.M. ♩ = 69

F. G. RATHBUN

Jessica Moore

THE DREAM DANCE

VOCAL or INSTRUMENTAL

GEO. L. SPAULDING

Allegretto modto M.M. ♩ = 152

so, The dreaming that I had was most su-preme, It's truth I'll show, My dancing teacher came to me and said: "This step is new!" And

then he taught me what I'll try to ex-e-cute for you.

THE ETUDE RAINBOW CHASE RONDO-ETUDE

SADYE SEWELL

Allegro M.M. ♩ = 120

THE ETUDE

COME PLAY WITH US

Lyric and Melody by
GEO. ELLSWORTH

Tempo di Valse

1. I wish I had a play-mate — Just
2. Do you girls real-ly want me — Am

one or may be two Its lone-ly play-ing all day in our lit-tle up stairs room My
I tru-ly wel-come I've no pret-ty dress-es like you but I'd have lots of fun And

ma-ma says she can-not buy my clothes and play-things too So I'll play with my old rag dol-lie
I've the sweet-est dol-lic that you ev-er did see Tho' I love her sin-cer-e-ly she's

CHORUS

like she used to Go yours if you'll take me. Come play with us come play with us there's plen-ty of room for you We're

hav-ing lots of can-dy Good-ies and some of Ma-ma's sug-ar cook-ies what if your dress is Ging-ham blue

We don't mind that, we want just you. Come play with us come play with us for we want just you.

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THOSE BELLS SO SOFTLY PEALING

Words and Music by
ALBERT W. KETELBEY

Moderato

1. Those chimes so gent-ly steal-ing A-
2. Tho' far our steps may wan-der From

cross the si-lent lea They touch a chord of mem-ry And glad-ness bring to me Their mel-o-dy will
scenes we hold most dear The bea-con light of home-land Rings in their mes-sage clear Their mus-ic tem-ple for

guide me And bring a mes-sage clear And lov'd ones seem be-side me, When e'er their sound I hear, Those
glad-ness As in the long a-go When child-hood knew no sad-ness And life held naught of woe.

Refrain

bells so soft-ly peal-ing hear them ev-ry-where, They fill my hours with glad-ness They

make my path-way fair. The mag-ic of their mus-ic Brings back the by-gone times They sound like fal-ry

1. *rit.*
lul-la-by Those chimes, those dear old chimes. chimes, those dear old chimes.

mf *culla voce*

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THE ETUDE

BEDOUIN LOVE SONG

BAYARD TAYLOR

C. WHITNEY COOMBS

Recitando

From the des-ert I come to thee On a stall - ion shod with fire. And the

winds, the winds are left be-hind In the speed of my de-sire.

Andante cantabile

Un - der thy win - dow, un - der thy win - dow I stand

And the mid - night hears my cry, the mid - night hears my cry, Un - der thy

win - dow, un - der thy win - dow I stand And the mid - night hears my cry, the mid -

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THE ETUDE

ff *rall.* night hears my cry. *p* *Piu mosso* love thee,

love thee With a love that can nev - er

die, love thee, love thee with a

love, with a love that nev - er can die.

Andante con espress. *pp* Till the sun, the sun grows cold, and the stars, the stars are old, And the leaves of the

judg-ment book un - fold. I love thee with a love that ne'er can die.

THE ETUDE MISERERE from "IL TROVATORE"

For

Arr. by GEO. E. V.

G. VERDI

MANUAL

PEDAL

Gt. Gamba

Sw. Oboe, 8' & 4'

Sw.

Gt.

Ch. Clar.

Andante assai sostenuto
M.M. = 54 Sw. 16' & Sw. Reeds 8'
sotto voce

(Bell)

pp

dim.

Gt. 8'

Sw. (16 off)

pp

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THE ETUDE

891

Sw. Cornopian, 8' & 4' and Trem.

Ch. Dul. & Fl. 4', (Arpa)

Gt. 8'

Sw.

Ch.

Add Full Sw. To 15'

To Mix.

Full

cresc.

fff

THE ETUDE

AIR FOR THE G STRING.

JOHANN SEBASTIAN BACH

Edited by F. E. Hahn

Lento M. M. ♩ = 48

Violin

PIANO

Lento M.M. = 8
G String *molto porreggiato*

Violin

PIANO

ppp

cresc.

p

mf

p cresc.

f

pp

dolciss.

p cresc.

f

pp

dim. 2 V

poco rit.

a tempo

molto rit.

V

molto rit.

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from "LOHENGRIN"

R. WAGNER

Arr. by F. P. Atherton

Moderato con moto M.M. $\text{♩} = 72$

Violin

PIANO

Violin

PIANO

mf

p

mf

p

dim.

pizz.

arco

8

f

dim.

p rail

p rail

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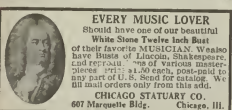


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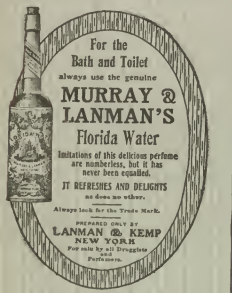
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CAROLS AT CHRISTMAS.

BY JO-SHIPLEY WATSON.

We Americans do not follow the English custom of singing carols on Christmas Eve. It is a beautiful one, and in the smaller cities where there are few diversions there are many lovers of music who might make carol-singing a special feature of the Christmas celebration.

There are many modern Christmas carols in the type of the two-part song, the most popular of the present-day English carols are translations from well-known hymns and carols of the middle ages. One of the oldest existing carols is *The Boy's Head Carol*. Some of the old favorites are *Royal Day that Christ Gloom and Christ was Born on Christmas Day*.

Throughout England as the docks strike midnight on Christmas Eve the church bells break the stillness of the night with their joyous chiming. The poet Tennyson refers to it in his *In Memoriam*.

"The time draws near the birth of Christ. The morn to him the night is still. The Christmas bells from hill to hill Answer each other in the morn."

Those who have read *Scot's Marjoram* will recall this description of old England's Christmas celebration.

"England was merry England, when Old Christmas brought his sports again. 'Twas Christmas brought the midnight ale: 'Twas Christmas told the merriest tale; A Christmas gambol ere would cheer A poor man's heart through hazy years."

So this year do not let the Christmas carol be confined to church and Sunday school. It is the part of every American teacher to bring this beautiful custom into our lives, as this festival season approaches let every one prepare for the singing of at least one Christmas carol.

"A Christmas, play and make good cheer, For Christmas comes but once a year."

MUSICAL GAMES FOR CHRISTMAS.

BY LEONORA SILL ASHTON.

INSTRUCTIVE games are of great value to both young and old pupils; and in the holiday time, when you will probably wish to have some kind of a festival for your scholars, you will find it very easy to tinge these games with the Christmas spirit.

In this way, a charming and instructive afternoon or evening may be given; to which the fathers and mothers, and all those interested in the children, may be invited.

First of all will be the Carol Test; and here you may make use of all the dearly-loved Christmas Carols, the words and music of which, with their attending details, should be familiar to all of us.

Should be—but are they? Let the older persons join with the scholars in playing this game and we will see.

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Give each one a series of papers bearing the separate headings:

1. Name of Author, and words of Carol.
2. Name of Author of Music of Carol.

And on one set of slips have drawn the lines of the treble staff. When all who are to take part in the game are supplied with these, sit down at the piano, or place one of your pupils there, and without announcement, play a familiar carol—*Adeste Fideles*, for instance.

Play it through two or three times and then give the children time to write down the words on the first slip of paper.

A correct slip would appear as follows:

No. 1.

ANESTE FIDELIS.

Translated from the Latin by F. Oakley.

O Come All Ye Faithful, etc.

For the second number on the program take *White Shepherds Watched Their Flocks by Night*, to the old, old tune which has been sung for many ages of Christians.

Play this through several times, and of course, those who know will write on the slips marked No. 2 the tune called *Christmas*, by Handel.

When this has been completed, produce some sheets of plain foolscap paper; and distributing this among the children, play the old game of "Biography."

This consists of writing the essential facts in a musician's life without mentioning any name, and then leaving the others guess the subject of the sketch.

A few hints as to this may be given beforehand; assigning to different scholars, different names in musical history which have a special bearing upon Christmas—Haydn, Handel, Adam—and the well-known carol Christmas hymn writers.

It is all allowable that a little preparation be made for this in the way of looking up dates and verifying facts; but the actual work of composition must not be done until the evening itself.

This part of the program will be of intense interest, both in the writing and in the reading of each effusion, and then the guessing as to the hero of each story.

Many little items of interest connected with Christmas may be found by searching for them; and if this is explained to the children a few weeks before the holiday time, a small period of historical research will prove to the great and lasting benefit of your pupils.

The same idea of "Biography" may be carried out in writing the history of a great musical work—the *Messiah*, *Beethoven's Symphonies*, and others.

All of these games may be interspersed with selections on the piano, and with singing by the children, and all music lovers in the room.

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THE BEST METHOD OF HOLDING THE VIOLIN.

BY FRANK THISTLETON.

In the first place, the position in which the violin should be held is very important, and most precise directions are necessary, as too much attention can hardly be given to the subject. Standing

instrument round towards the front of the body. The neck is held between the first joint of the thumb and the base of the first finger. The first finger and thumb—should be kept straight and placed slightly underneath the neck to avoid gripping it—must form a V, the neck resting only half-way down this; while the elbow should be brought well under the violin towards the front of the body.

The head should maintain an erect position and the body remain still (Fig. 1-III). All movement, other than that which is necessary in the course of playing the violin, is undesirable.

THE METHOD OF HOLDING THE BOW.

AFTER the pupil has become acquainted with the correct method of supporting the violin, the teacher should proceed to explain in what manner the bow is held.



I. SHOWING THE POSITION OF THE ARM WHEN PLAYING AT THE POINT OF THE BOW ON THE E STRING (LEFT HAND IN FIRST POSITION)

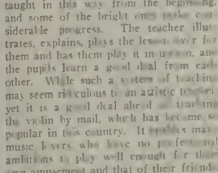
with the left side of the body towards the violin desk, the pupil should assume a natural but erect position, with the left foot turned slightly in the same direction as the body. The head should look well over the left shoulder, while the weight of the body should be supported by the left foot. This ensures that the side of the body on which the violin is held remains quite firm to support the instrument while the other side of the body should be left equally free to guide the bow. The right foot should be almost on a level with the left (a little in front of it), with the knee slightly bent, but a natural position of the feet—such as one would adopt when standing talking to a friend—is most desirable. In any case, avoid all eccentricities such as a staccato pose, and do not stoop when playing.

The violin is gripped firmly on its left side, between the chin and left shoulder, without altering the position of the body. A "chin-rest" and a small pad underneath the instrument, will help considerably in obtaining a firmer support for it. The violin should be tilted at an angle of about 45 degrees towards the E string, while the scroll should be correspondingly a little above the level of the chin. Aim at holding the violin almost in a line with the two shoulders and do not drag the

ers should then be placed on the stick in the following manner. The first lies along the neck just beyond the first joint, and on no account beyond the second, which would destroy its flexibility. In this position the bow will lie between the first and second finger-joints. The second and third fingers should just fall over the stick to about their first joints, which must be slightly bent outwards. The fingers must not be perched on the top of the bow, with the exception of the fourth, the tip of which actually rests on this part of the stick. Do not clamp the fingers too much together, but try to hold the bow naturally, and without unnecessary effort. The second finger should be opposite to the tip of the thumb, and all the finger-joints bent outwards; while the fingers themselves should be inclined towards the stick, the first pressing decidedly against it. In this position the bow must be held firmly but without stiffness—Modern Violin Technique.

VIOLIN CLASS INSTRUCTION.

TEACHING the violin in large classes is much more common in England than in the United States or on the Continent of Europe. Every violin teacher knows that one individual pupil is all the teacher can manage at a time, if strictly artistic results are to be arrived at, and pupils are to be turned out with absolutely correct positions and bow movements it is to be produced, in fact it would take most of the teacher's time to keep the violins strictly in tune for a class of fifteen budding young violinists. In England, however, they take these things philosophically, and in many English cities, especially in the provinces, violin classes are popular. The instruction is obtained at a minimum of expense, as the class only takes an hour and a half or two hours of the teacher's time. The pupils are taught in this way from the beginning, and some of the bright ones make considerable progress. The teacher illustrates, explains, plays the lesson over for them and has them play it in unison, and the pupils learn a good deal from each other. While such a system of teaching may seem ridiculous to an artistic teacher, yet it is a good deal ahead of teaching the violin by mail, which has been so popular in our country. It supplies music lovers who have no professional ambitions to play well enough for their own amusement and that of their friends.



II. SHOWING THE POSITION OF THE ARM WHEN PLAYING ON THE NUT OF THE BOW ON THE E STRING.

A beginner usually finds considerable difficulty in accomplishing this satisfactorily. The fact is that a firm hold of the stick, without consequent stiffening of the arm and wrist muscles, can only be acquired after careful practice. In addition, the holding of the bow is a much more subtle thing than the mere supporting of the violin. The left hand of the right hand is to be in and reach, though difficult, both to learn and teach, than that of the left. There are numberless details, each one of which helps to make or mar the success of the stroke.

Begin by turning the first joint of the thumb outwards and keeping this position, insert the tip of the index of the thumb-joint being inclined slightly towards the point of the bow. In this way a direct upward grip on the stick will be obtained. It is a subtle, yet essential, that the first joint of the thumb should be turned outwards, and that it is always in a tensely flexible condition. The first



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OVER THEIR HEADS.

BY ARTHUR W. SENGWICK.

ONE of the most unfortunate mistakes the young musician makes is that of playing music "over the heads," or shall we say "over the ears" of his audience. He expects a mixed audience to have the same appreciation of a complicated piece of classical music as has an audience of teachers and students in a conservatory. More than this, if the audience does not show its appreciation at once with enthusiasm, the musician adopts either an air of lofty superiority or one of injured martyrdom. If you have ideals and really desire to attain them do not waste time in any attitude of self pity but work for your ideals sensibly. First find out what kind of music really pleases your hearers. Play it and play it enthusiastically. Make it sound just as well as you would make a Beethoven Sonata sound if you were playing Beethoven instead of Claribel or Balfe. Then diplomatically introduce some piece of a little better grade. Train your auditors with the same respect for grading that you would employ in teaching a child. Remember that you can not jump from Schumann's *Fröhliche Landman* to the *Second Rhapsody* of Liszt. Before you can realize it the pupil and his parents who have turned up their noses at the musical flowers in favor of the coarser weeds will learn to appreciate the good as you appreciate it. This has been accomplished successfully over and over again in hundreds of cases. There is a teacher in a Western school right now who can not succeed because he lacks the human insight which might bring him in touch with his patrons.

FAIRY-KISSED MUSIC.

MUSIC and all connected with it belongs to the halcyons of fairyland. Only those who write music who have listened to "the horns of elfland faintly blowing," and it is therefore not surprising that the publishers' catalogs are filled with such titles as "The Fairy's Wedding" or "Fairy Dreams." In some cases, at least, the fancies seem to have supplied the inspiration in the truest sense of the word, while in others, alas, the dwellers in the land of enchantment failed to respond to the incantation of the composer. If ever music could be said to be fairy-kissed, however, surely that of Mendelssohn which he composed

to accompany the fairies in Shakespeare's *Midsummer Night's Dream*, best earns the description. In this work, Shakespeare was thinking of a special kind of fairy that is only to be found in the soft, hazy vales of Warwickshire (he never actually says so, but anybody who has ridden a soft-tired bicycle by moonlight from Kenilworth through Warwick to Stratford knows the kind of fairy I mean—there is an even better road which leads from Stratford to Arden itself), and it is therefore very surprising that the Teutonic Mendelssohn should have rendered the hearts of these fairies so deeply. Mendelssohn loved England, however, and was well acquainted with its fairy-folk.

MODERN FAIRY MUSIC.

Weber went to Fairyland for his *Oberon*, and made almost as many friends as Mendelssohn, while Mozart was half in and half out of it all the time—almost entirely in it when he wrote *The Magic Flute*. Among more recent composers, Humperdinck with his *Hänsel und Gretel*, and later with his *Königskinder* unquestionably has the entrée to supernatural regions. Tchaikovsky produced some rather chilly elfin folk from the glistering North in his *Snow Maiden*, and Sir Arthur Sullivan, in his *Iolanthe*, called up some very charming little people who, however, by the end of the opera, got very sophisticated indeed, and married all the members of the House of Lords. Grieg made repeated excursions into the mist-veiled mountains of the North, and has told us what he saw in *The Hall of the Mountain King* in the *Peer Gynt* suite. His *March of the Dwarfs*, and the *Elfenland* presents some queer little pixies who must have been closely akin to the witches in MacDowell's *Herentanz*. Wagner, of course, took Fairyland by storm, and gave us all manner of dwarfs and flower-maidens, and the damp but lovely denizens of the Rhine. One or two American composers, including Mr. van der Stucken, followed Rip van Winkle into the Catskills, and brought back many haunting strains.

Some pupils are like those who take only a few bites of each dish. They taste many things, and eat and drink until they have dyspepsia. So many pupils learn a little of this and a little of that piece that they never digest anything well; they cannot grow; they are musical dyspeptics. —C. MEIX.

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(Continued from page 901)

HEDWIG

(Seizing Fritz by the arm)
Listen—he is playing again. See the children beating time, one, two, three; their tiny feet are pattering everywhere. Come—there he goes down our street into the close by the old church.

GRETSEL

(Running with Hans and the other children)

There he is up the stair by the old bridge over the Weser. See Gretchen Schmidt running for all her life. Her feet are bare and her pretty hair is all a tangle. She's dragging Lischen by the arm. There comes Maria with the baby and Dorothea has her cart, and oh! how smart dear Ricky looks with a water bucket perched on top of her head. (She points above) See there is Carl with his face bound up.

HANS.

(Calling up to Carl)
Come, Carlchen, the music's great. Forget thy tooth before it's too late. They pass over the bridge and out of sight.

ACT IV.

(Evening of the same day. On the banks of the Weser.)

THE MAYOR

(Shaking Carl violently)
Hi boy! Tell us what thou knowest!

CARL

(Crying)
Herr Mayor, I know not. The wonderful music led us on to the mountain side. My tooth was aching so—

THE BEADLE

Oh, bother thy tooth! What became of the others?

CARL

(Sobbing)
I know not. The women and children crowded me so; but the door of the mountain opened wide and they all stepped in but me. Someone cried "The boy with the toothache is a coward, leave him outside." That's all I know, honest and true, for just then a mighty wind blew the door of the mountain to.

THE MAYOR

Alack-a-day, what a scary trick that Piper did play. Women and children, all are gone, only one remains forsooth—this boy with the aching tooth.

THE BEADLE

What wouldst thou give, Herr Mayor, for their safe return?

THE MAYOR

All, all—my land, my goods, my food, my clothes, my watch, my rings and my very nose, everything in all creation if they would return to Hameln town and the corporation.

PETER THE TINKER

Speak about the lesson? A promise spoken must ne'er be broken.

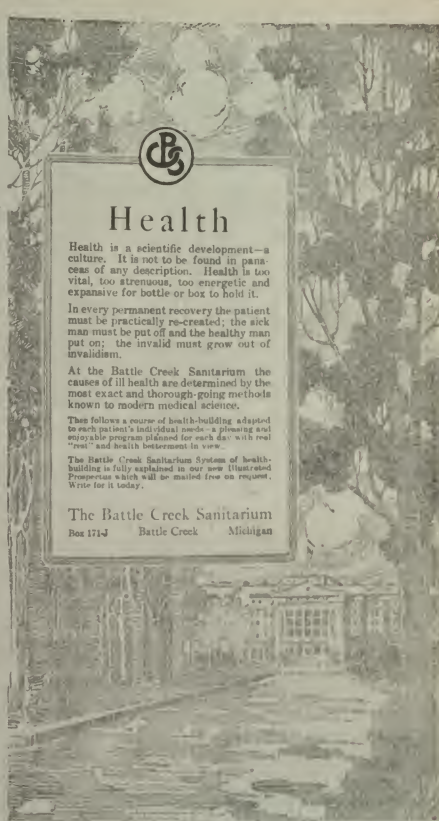
THE MAYOR

'Tis true—come on, come all, we will write it down in the books of our council hall, in letters big and letters bold "A promise kept is better than gold."

EXEUNT ALL

J. Shipley Watson.

SUPPOSE music instead of charging were given of pure grace; suppose, for instance, that rich people who in memory of their relatives by shutting the light out of their church windows with the worst glass that ever good sand was spoiled into would bequeath an annual sum to fund a memorial time of a selected charity?—or in any other pious way share some of their own operative and other musical luxury with the poor; or even appoint a Christian lady visitor with a voice to sing to them instead of preach?—Ruskin.



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Mr. Finck's work on *Success in Music* has already won its way into popular esteem, and this present re-issue at a cheaper price will bring it more readily within the means of precisely those who most need the valuable stimulation it contains. Mr. Finck is one of the few men in whom thorough musical knowledge, journalistic skill, and wide experience of musical conditions in the greatest of American cities, are about equally blended. He is, therefore, the ideal author of such a book as this.

Symphonies and Their Meaning, Third Series, Modern Symphonies. By Philip H. Goepff. J. B. Lippincott Company. Price, \$2.00. 362 pages, numerous notation examples. Bound in cloth.

This work is the third in the series of similar books upon the symphony in which the writer does all that words may do to point out the form, treatment and beauty of the great musical masterpieces. In this work Mr. Goepff has made a fine contribution to American musical scholarship. Opening with a chapter upon the Symphony during the nineteenth century, the writer passes in the second chapter to a consideration of Berlioz and Liszt. Thence he proceeds to all the modern workers of prominence, including Saint-Saëns, Cesar Franck, d'Indy, Debussy, Tchaikovsky, Balakirev, Rimsky-Korsakov, Rachmaninoff, Sibelius, Smetana, Dvorak, Bruckner, Wolff, Mahler, Richard Strauss, Italian Symphonies, Elgar, concluding with a discussion of the Symphony in America with a treatment of the works of Hadley, Strube, Chadwick and Loefler. The book should prove an excellent manual for the use of concert-goers. The first volume of the series was very widely employed—eight editions having been published.

Modern Violin Technique. By Frank Thistleton. Published by Longmans, Green & Co., New York. Price, \$1.50.

Considering the wide interest taken in violin-playing at the present time, it is really astonishing that so few works have been produced giving a simple explanation of the technique of violin playing. The present work is of a "tell how" kind, and its readers are told first how to acquire, and then how to teach the technique of violin-playing. It is well written, well illustrated and eminently practical, and while it cannot be regarded as a substitute for a teacher, it is an excellent teacher's assistant. It will also be found very helpful for those who wish to study the violin but are unable to secure the services of a good teacher.

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